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THE SHAKSPERE ALLUSION-  
BOOK: A COLLECTION OF  
ALLUSIONS TO SHAKSPERE  
FROM 1591 TO 1700. VOL. I.  
ORIGINALLY COMPILED BY C. M. INGLEBY,  
MISS L. TOULMIN SMITH, AND BY DR. F. J.  
FURNIVALL, WITH THE ASSISTANCE OF THE  
NEW SHAKSPERE SOCIETY: AND NOW RE-  
EDITED, REVISED, AND RE-ARRANGED, WITH  
AN INTRODUCTION, BY JOHN MUNRO



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To  
FREDERICK JAMES FURNIVALL, M.A., PH.D., D.LITT.,  
WHO HAS GIVEN HIS LIFE TO THE  
FURTHERANCE OF ENGLISH SCHOLARSHIP,  
THESE VOLUMES,  
WHICH OWE SO MUCH TO HIM,  
ARE GRATEFULLY DEDICATED.



## PREFACE

THESE volumes were not made in a day. Thirty years have passed in their compilation, and the thousands of books from which their contents have been drawn stretch over three hundred years. Many willing hands, too, have lent assistance. Antiquaries, scholars, and friendly readers, have all most kindly helped.

Clement Mansfield Ingleby, Miss Lucy Toulmin Smith, and Dr. Furnivall, who have been the great workers in this matter, were assisted by the members of the New Shakspeare Society. Many of the allusions were discovered by Halliwell-Phillips, as the initials printed in the text will show. Mr. P. A. Lyons, Dr. Brinsley Nicholson, Professor Dowden, and Mr. P. A. Daniel also helped a great deal. To the two latter gentlemen, I, too, have to acknowledge indebtedness. To Mrs. Stopes, Miss Spurgeon, Professor Manly of Chicago, Dr. Bradley, Mr. R. B. McKerrow, and Professor Ker, I am grateful for references and advice. Thanks are no less given to all those who have been good enough to forward references.

Through all, from the commencement of these volumes to now, the advice and practical help of Dr. Furnivall have been freely given, and the frequency of his initials throughout our text testify to the splendid way in which he has so ungrudgingly laboured in this, as in so many other departments of literary work.

In this edition, the initials of those responsible for allusions are printed beneath them.

J. M.



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## INTRODUCTION

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**History of the Allusion Book.**—Many and interesting are the parallels which might be drawn in political, religious and literary history between the Elizabethan and Victorian times ; yet intellectually, the two eras are widely different. In the latter, together with other causes, the manipulation of natural forces in industrial development and the perfection of locomotion, turned intellectual activity into pathways of Science. The necessity for absolute accuracy began to be felt on all sides. The Victorian era is distinguished by long and patient research, by the methodical classification of data, and by the subsequent deduction of laws which might assist in the pursuit of knowledge.

The influence of the exact methods of science is to be traced in many departments of intellectual labour, and particularly in what one may call the higher criticism, whether it be of literature, art, or

religion. The application of scientific critical principles and research to *Piers Plowman*, and the works of Chaucer, Gower, Lydgate, Shakspeare, and other masters in our literature, has led, through revolutions of different magnitudes, to a wider and deeper knowledge, and a truer and worthier appreciation of the labours of our great literary men. The advance made by the Victorian Shakspeareans on all that had gone before was magnificent, and the advance was made through the adoption of correct principles, and the subsequent discovery of laws, whose application elucidated difficult and complex problems. Properly speaking, we may distinguish two Victorian schools, an earlier and a later,<sup>1</sup> the former distinguished for its antiquarian illustration, textual emendation and verbal criticism (and, unhappily, for deviations in the shape of forgeries), and the latter for its exposition of the growth and development of Shakspeare's art, for illustration of his times, and the relation of his work to that of his contemporaries, besides the continuation of the labours begun by the earlier school. Adequate attention was first given by the later Victorians to the Apocryphal Plays which less critical generations had ascribed to Shakspeare, and to the sources used by the dramatist; by the establishment of line-ending tests, a study of style, and the collection of external evidence such as contemporary allusions and entries in the Stationers' Books, the chronological sequence of the poems and plays was worked out with an approach to accuracy. All manner of records and documents were brought together and printed, and a vast literature of Shakspearean biography, bibliography and elucidation arose.

Among all these critical and historical books the publications of the New Shakspeare Society have a high place. In the words of the Society's founder, that indefatigable scholar, Dr. Furnivall, "to do honour to Shakspeare, to make out the succession of his plays, and thereby the growth of his mind and art; to promote the intelligent study of him, and to print texts illustrating his work and times, this *New Shakspeare Society* was founded in the autumn of 1873." One of the most valuable books published to effect some of these purposes, was the *Centurie of Prayse*, a collection of Shakspearean

<sup>1</sup> *Shakspeare: Life and Work*, by F. J. Furnivall and John Munroe 1908, pp. 72, 73.

allusions, edited by Dr. C. M. Ingleby and generously presented by him to the members of the Society in 1874. A second edition of this book was presented by Dr. Ingleby in 1879, when Miss L. T. Smith undertook to edit it, and when the number of allusions to Shakspeare and his works grew from 228 to 356. Even this, however, did not half exhaust the available allusions, for Dr. Furnivall in 1886 came out with his *Some 300 Fresh Allusions to Shakspeare from 1594 to 1694 A.D., gathered by Members of the New Shakspeare Society*. And now in 1908, in this combined edition of the *Centurie* and *Fresh Allusions*, I have added some 130 new allusions to the old stock, and there are still more not in this collection.

Dr. Ingleby's original idea was to have printed only those references to the poet which occurred within his lifetime, a scheme practically identical with an unaccomplished design of Dr. Grosart's, announced in 1870, for preparing a *Contemporary Judgment of Poets*. Ingleby's work, however, gradually grew into a *Centurie*, and was brought to an end with the allusions of the first great English critic, John Dryden, in 1693, it being resolved that formal criticism should be excluded. The "pre-critical century," as Ingleby called the period his collection represented, was held by him to divide itself naturally into four periods: the *first* extending from the earliest allusion (1592) to the poet's death in 1616; the *second* from then to the outbreak of the Civil War in 1642; the *third* from the closing of the theatres to the Restoration; and the *fourth* from the return of the monarchy to the rise of criticism. Miss L. T. Smith and Dr. Furnivall abided by these divisions, but the latter included also Dryden's Prologue to *Love Triumphant*, 1694, thus exceeding the limit of 1693.

Dryden's *Essay Of Dramatick Poesy* was published in 1668, his *Conquest of Granada*, containing critical remarks on Shakspeare, in 1672, his great Preface to *Troilus and Cressida* in 1679. Before then, the remarks on Shakspeare by Margaret Cavendish in 1664 show a good critical appreciation; Edward Phillips's *Theatrum Poetarum*, in 1675, much as it eulogises Shakspeare, attempts an elementary criticism on correct grounds; Rymer's book was published in 1678; and even before any of these dates, in 1650 English criticism had taken a decided step forward in the *Gondibert*

of Davenant. In fact, by 1693, criticism was well on its way, and had paid its tribute to Shakspeare : and even were it possible to exclude the results of this critical awakening from these volumes, it were not desirable ; for in these days a history of Shakspeare criticism is just what one would consider valuable. To stop short at 1693, moreover, is to suppress valuable evidence,—that of Jeremy Collier and his supporters, of Congreve, Dennis, Gildon, etc.,—showing the effects of Dryden's critical appreciations, the tendencies of criticism, and the development of opinion concerning the drama and Shakspeare. In order, therefore, to include this evidence, our allusions are extended to 1700.

The divisions which Ingleby made in his *Centurie* do not seem to me either “natural” or necessary. The death of Shakspeare, which is held to close the first period, made no immediate difference to the poet's position in literature. When the “myriad-minded” Shakspeare, that sweet swan of Avon, died, no contemporary poet assailed the dull cold ear of death with metrical lamentations, and not then did Shakspeare's posthumous greatness begin. The still silence in which this greatest of Englishmen came into the world is equalled only by the silence in which he left it again. We do not consider here the magnificent inscriptions at Stratford, which, probably, rather indicate local appreciation and sorrow than the sorrow of literary men. In 1616 Robert Anton was reproving immodest women for going to see such base plays as *Antony and Cleopatra*; Drummond was assisting his muse with borrowings from *A Lover's Complaint*; Beaumont and Fletcher were having a jest at Hamlet and plagiarising from Hotspur ; and Jonson, in the newly-acquired greatness of his laureateship, was censuring Shakspeare's faults in the Prologue of *Every Man in his Humour*. In the following year, 1617, only two allusions, and those by Taylor the water poet and Geffray Mynshul, and of little importance, have been discovered. Thus, at the passing of the greatest Elizabethan, the muse shed not one tear. It is particularly important to remember that, of all the poets who had sung the praises of Shakspeare, and of all those who had plagiarised his works, not one was moved by his death, which must have been known before long in London, to make any immediate expression of loss

or sorrow.<sup>1</sup> It seems that Shakspeare, in leaving the London of his success for the Stratford of his boyhood, passed out of immediate notice. A younger generation of playwrights with a new mode came forward to take his place.

But Shakspeare's death did ultimately make a difference, in so far as it caused the publication of the Folio in 1623. The debt that we owe to Heminge and Condell, the poet's friends and fellow-players, is incalculable, for on the Folio of 1623, as foundation, is built the fair fabric of Shakspeare's fame. It was the publication of the Folios in 1623, 1632, 1664, and 1685, and of the poems in 1640, which familiarised men with Shakspeare's plays as *literature* and made Shakspeare a great tradition in poetry and drama. The splendid panegyrics of Jonson, Holland and Digges and the forewords of Heminge and Condell, must have intimated to many for the first time the greatness of the man who had died seven years before. If, therefore, we needed to have a first period at all, it should end in 1623, when the allusions of Shakspeare's contemporaries to his personality had ended also, with the exception of a few by such men as Jonson. As a matter of fact, however, the allusions group themselves conveniently into two series, distinguished by different characteristics, and practically coincident with the division in our volumes, the first series ending about the middle of the century and the second continuing to its end.

The other divisions made by Ingleby in the *Centurie* are roughly correct, but only roughly. After the publication of the Folio in 1623, the event of prime importance in its effect upon dramatic taste, and hence upon the position of Shakspeare, was the formation of the Commonwealth in 1649. Subsequently, the Restoration in 1660 is the most considerable event in its consequences for the drama. Yet, in a subject such as ours, divisions of this nature are all but useless, though we may refer developments, for their origin, to the movements these dates indicate. It is easy to see, moreover, that some considerable time would have to elapse after such changes as the foundation of the Commonwealth and the Restoration before their influence on poetic and dramatic taste would be

<sup>1</sup> Taylor in 1620 mentioned Shakspeare as one of the great dead, but there is no lament.

clearly manifest as a general tendency ; that before their arrival some indication would be discernible of the tendencies their influence was to encourage ; and that, in a time so full of conflicting ideas and opinions as the greater part of the seventeenth century, we should expect to find throughout conflict of judgments concerning Shakspeare, though at different times different judgments might predominate. The first Puritan attack on the drama was not delivered when Charles the Stuart laid his head on the block on January 30, 1649, nor when Prynne published his *Histrionastix* in 1632 and subsequently had his nose slit ; nor had the last gone by when Charles II returned to continue the mismanagement of his fathers. Useful, therefore, as divisions are for marking the main causes of change, they cannot be held to group the effects, and in these volumes they are abolished.

It was decided in the old books of allusions to exclude the title-pages of the quartos of apocryphal plays, whereon fraudulent printers had, for the deception of their public and the diversion of modern critics, put the embellishment "By W. S.," or "W. Sh.," or "W. Shakspeare." But as this rascally use of Shakspeare's initials or name in recommending a book not by him is as certainly an allusion to him as any passage printed in these volumes, and as it points most unmistakably to the high appreciation of Shakspeare's work by his contemporary readers, I see no reason for the omission, and therefore include all the quarto title-pages concerned.

Though nothing on the same scale as Ingleby's *Centurie* had been attempted before, yet Garrick, Drake and Malone had made smaller collections of tributes to Shakspeare. Knight, in his *Shakspeare Studies*, also printed a selection ; and Mr. Bolton Corney, Mr. George Dawson, and Dr. Grosart, each had once a similar scheme. Latterly, in 1904, Mr. C. E. Hughes printed a volume on *The Praise of Shakspeare*, a collection of passages on the great poet, extending up to modern times, with an able Introduction by himself and a Preface by Mr. Sidney Lee. Mr. Hughes's book owes its existence to a controversy conducted by Mr. Sidney Lee and others in the *Times*, concerning that curious aberration which we may call the Baconian heresy, and which, like many other

heresies, ancient and modern, owes much to the temptation of Notoriety. Mrs. C. C. Stopes in her *Bacon-Shakspeare Question*, 1888, printed in its Chapter IV a goodly number of allusions to Shakspeare. A second and revised edition of this book has appeared.

**Uses of the "Allusion Book."**—The *Allusion Book* is a store of information on many subjects connected with Shakspeare. Apart from its mere interest as a chronologically arranged series of references to our greatest poet, the material it contains may be divided into the following sections, under which we shall discuss it:—

- α Allusions to plays which help us to fix their dates of composition.
- β Allusions to contemporary events.
- γ The expressions of Shakspeare's contemporaries concerning him and his works.
- δ The expressions of Shakspeare's successors concerning him and his works.
- Legends of Shakspeare and his works.

**α. 'Allusions to Plays giving Dates.**—The external evidence used by Shakspeareans in determining the dates of the poems and plays consists of the entries in the *Stationers' Registers*, the publication of the quartos, and early allusions by contemporaries. The entries of Shakspeare's works in the *Stationers' Registers* are printed from Arber's edition in quarto, in our second volume. These entries, which are to be considered allusions just as much as the text of our volumes, help us to date two poems and eight plays:

1593	before April 18	<i>Venus and Adonis</i> . <sup>1</sup>
1594	before May 9	<i>Lucrece</i> . <sup>2</sup>
1598	before February 25	1 <i>Henry IV</i> . <sup>3</sup>
1600	before August 4	<i>As you Like It</i> . <sup>4</sup>
1600	before August 4	<i>Much Ado</i> . <sup>5</sup>
1602	before July 26	<i>Hamlet</i> . <sup>6</sup>
1603	before February 7	<i>Troilus and Cressida</i> . <sup>7</sup>
1607	before November 26	<i>King Lear</i> . <sup>8</sup>
1608	before May 20	<i>Pericles and Antony and Cleopatra</i> . <sup>9</sup>

<sup>1</sup> ii. 525.      <sup>2</sup> ii. 525.      <sup>3</sup> ii. 526.      <sup>4</sup> ii. 526.  
<sup>5</sup> ii. 526.      <sup>6</sup> ii. 527.      <sup>7</sup> ii. 527.      <sup>8</sup> ii. 528.      <sup>9</sup> ii. 529.  
 SH. ALLN. BK.—I.      *b*



The entry of *King Lear* in 1607 mentions the performance of the play on December 26, 1606, at Whitehall. Other dates in the *Stationers' Registers* are subsequent to the generally accepted dates of composition. *Much Ado* is generally dated 1598, or 1599-1600. *Troilus* is given an earlier date, 1603, as above, and a later one, when it is thought to have been revised, 1607.

Contemporary allusions printed in these volumes help us to fix the dates of five other plays :

*Romeo and Juliet*.—Q1 of *Romeo* was published by Danter in 1597, but the early date of 1591 is generally accepted, from internal evidence, for the first draft or version. Weever's Sonnet of 1595<sup>1</sup> proves conclusively that, by that year, the character of Romeo was already famous and associated with Shakspeare.

*Julius Cæsar*.—This play was first printed in the Folio, but Weever in his *Mirror of Martyrs*, 1601,<sup>2</sup> says :

The many-headed multitude were drawne  
By *Brutus* speech, that *Cæsar* was ambitious,  
When eloquent *Mark Antonie* had showne  
His vertues, who but *Brutus* then was vicious?

As there is no intimation in Amyot or North of Brutus's speech on Cæsar's ambition, these lines must refer to Shakspeare's play.

*Twelfth-Night*.—This comedy was first printed in the Folio. Its date is fixed as 1601-2 from the entry of John Manningham in his Diary that the play was acted at the feast of the barristers of the Middle Temple on February 2, 1602.<sup>3</sup> The play contains a part of a song from Robert Jones's *Book of Ayres*, 1601.

*Winter's Tale*.—Here again we have a play unprinted till its appearance in the Folio. Its date is fixed at 1611, from Dr. Simon Forman's note that he saw it performed at the Globe on May 15 of that year.<sup>4</sup>

*Henry VIII*.—Again a play not printed till the Folio text of 1623, and one in which Shakspeare's participation as author may be doubted. Its date is settled by records of the accidental burning of the "Globe" on June 29, 1613, when *Henry VIII* was being played. See the *Sonnet* on the conflagration,<sup>5</sup> Sir Thomas Lorkins'

<sup>1</sup> i. 24.<sup>2</sup> i. 74.<sup>3</sup> i. 98.<sup>4</sup> i. 228.<sup>5</sup> i. 240.

letter of June 30, 1613,<sup>1</sup> Sir Henry Wotton's of July 6,<sup>2</sup> and Howes' continuation of Stowe.<sup>3</sup>

Apart from these allusions Meres in his *Palladis Tamia* of 1598 mentions Shakspeare's "sugred Sonnets," his *Venus and Lucrece*, six comedies and six tragedies, including *Love Labour's Wonne*, —thought to be the play re-written as *All's Well that Ends Well*. Meres's passage proves that, though the Sonnets were not published till 1609, some of them, at least, were in existence in 1598.

**8. Allusions to Contemporary Events.**—Besides the burning of the "Globe," noticed above, other contemporary events, more or less connected with Shakspeare, are alluded to in these volumes. We have, first of all, a number of passages concerning the examinations of Sir Gelly Merrick and Augustine Phillips in connexion with the Essex Conspiracy, and a valuable passage on the same subject which I found in Bacon's *Declaration*, 1601.<sup>4</sup> The death of Elizabeth in 1603 is mourned by Chettle and an anonymous author.<sup>5</sup> Prince Lewis of Wirtemberg visited the "Globe" and saw *Othello* on April 30, 1610.<sup>6</sup> On March 24, 1613, occurred the tilting-match in which Pembroke, Montgomery and Rutland took part, and with which Shakspeare may have been associated.<sup>7</sup> Richard Burbage died on March 13, 1618, and we have an elegy on him, recording his principal parts.<sup>8</sup> Ben Jonson visited William Drummond of Hawthornden in January 1619, and Drummond has recorded bits of the conversation.<sup>9</sup> *Pericles* was played before the Marquis Tremouille, Buckingham, Oxford, etc., at Court, in May 1619.<sup>10</sup> For record of other Court performances see the accounts of Lord Treasurer Stanhope, 1613,<sup>11</sup> and of Sir Henry Herbert, 1623-1636.<sup>12</sup>

**9. The Allusions of Shakspeare's Contemporaries.**—Much of the laudatory verse and prose of the Elizabethans ran, through excess of feeling over judgment, into hyperbole, just as their satire and criticism, for the same reason, were apt to be too severe. In an age when the encomiastic address of patrons was all but compulsory, the tendency towards hyperbole was inevitable. Yet,

<sup>1</sup> i. 238.

<sup>2</sup> i. 239.

<sup>3</sup> i. 243.

<sup>4</sup> i. 81, 82, 92.

<sup>5</sup> i. 123, 124.

<sup>6</sup> i. 215.

<sup>7</sup> i. 234.

<sup>8</sup> i. 272.

<sup>9</sup> i. 274.

<sup>10</sup> i. 276.

<sup>11</sup> i. 241.

<sup>12</sup> i. 321, 323.

hyperbolic as praise of authors and patrons may have been in general, it was usually healthy, for it had judgment and belief behind it, and, at least, the Elizabethan eulogies of Shakspeare were greatly superior to the hollow laudations of a future generation, with whom praise had become a mere habit, an affectation. Any one who cares to examine the verses written concerning authors of the past, or addressed by Elizabethans, to their contemporary brothers in literature, must be struck by this exuberance in the expression of admiration and esteem. The weary student of Lydgate may be glad to know that, in 1614, Thomas Freeman, the epigrammist, declared him equal to the great men of that and all former ages.<sup>1</sup> George Turberville in 1570 praised Arthur Brooke, the author of that long rambling poem *Romeus and Juliet*, in the highest terms.<sup>2</sup> Not to multiply instances, which are common, the verses addressed by Spenser to various noblemen and printed with the *Faerie Queene*, are tinctured with this same characteristic.<sup>3</sup> In considering, therefore, the praises of Shakspeare by the Elizabethans and Jacobeans, we have to remember this tendency towards exuberance, born of a splendid enthusiasm for literature, but we have also to bear in mind that beneath all their eulogies, conventional as these may be in terms and epithets, were great admiration of the poet's works and strong appreciation of his greatness among his fellows. To the Elizabethans Shakspeare was an Elizabethan, not the great heir of universal fame. It was yet too early in that busy world with its strong social distinctions, for men to realise that one who followed the more or less despised vocation of a player and wrote for the stage of those days, could rise to be a world-figure in literature, or that his art could challenge comparison with that of the cherished tragedians of antiquity. Those who ventured to liken him in their eulogies to the classical tragedians and writers, likened also lesser men, like Drayton, Daniel and Warner; and it is evident that none of them had any conception that his genius was phenomenal or that he stood without compeer in English literature. The highest criticism of the time, with the

<sup>1</sup> *Rubbe and A great Cast*, 1614, Epigram 14, sig. g 2.

<sup>2</sup> *Epitaphs, Epigrams, Songs and Sonnets*, pp. 143b-144b.

<sup>3</sup> See particularly the verse to Lord Buckhurst, Globe edn. p. 9.

exception of Ben Jonson's, would have found much in him to dispraise. To those, who, like Stephen Gosson, attacked the drama from the moral standpoint, Shakspeare and his fellows had little to recommend them, simply because the functions of tragedy and homily are widely different. Others who, like Philip Sidney, regarded the unities as inviolate and the works of the ancients as unquestionable models for all time, could only have condemned the tragi-comedies which so delight us. I feel safe in asserting that, to the Elizabethan, Spenser was a greater poet than Shakspeare; though he, too, came under the censure of criticism for his use of "rustic language." Camden in 1606 described Spenser as first of English poets of that time (*Anglorum Poetarum nostri seculi facile princeps*); William Webbe thought Spenser greatest; and some even consider him so to this day.<sup>1</sup> The allusions to Spenser, whose fame seems never to have greatly fluctuated, up to the end of the seventeenth century might even outnumber the allusions to Shakspeare.<sup>2</sup> Be that as it may, those of Shakspeare's contemporaries who praised him, (except Jonson), praised him for his sweetness and those lesser qualities which were apparent to them, and in which he excelled his fellows; the great men, like Bacon, Lord Brooke, and subsequently, Lord Clarendon, were silent. A creative age, like the Elizabethan, cannot be justly critical; in particular it cannot be critical of one whose work is in progress in its midst: only when a man's work is done, or nearly so, can men review it, and notice its development; and only when an age is past, do its men and things fall into proper perspective and reveal their proper relations. Then too we have to notice that the distinguishing qualities which constitute Shakspeare's universal eminence, like the great qualities of Aeschylus and Sophocles, are those which a studious perusal of the text alone can demonstrate. It was only after the publication of the Folio that adequate material was provided for such a study, and even then, except in a few great minds, like Milton's, recognition did not come till systematic criticism had begun to do its work.

<sup>1</sup> As, for instance, Mr. Morton Luce. See his *Handbook to the Works of Shakspeare*, 1907, p. xiii.

<sup>2</sup> I printed a number of references to Spenser allusions in *Notes and Queries*, Series X, vol. x, p. 121.

Taking these things into consideration, we have not to be disappointed if the Shakspeare we know and revere, was not so known and revered by the men of his own day. That he was honoured by them, admired by them, and loved by them, we shall see : more, if more were needed, were impossible.

I divide the allusions of Shakspeare's contemporaries into three main classes : the first (*a*) is composed of the references to his works, showing those on which his reputation was founded ; the second (*b*) consists of references to the poet himself ; and those from the men who knew him are particularly valuable. These two classes of allusions have often been dwelt on before, but a third class, (*c*) consisting of the cases in which the poet's contemporaries borrowed from, or plagiarised, his works, has had little attention given to it, and is the greatest testimony of all to Shakspeare's superiority over his fellow poets and playwrights.

(*a*) The first reference in these volumes to a play is Nasb's record of the success of *Henry VI*,<sup>1</sup> with which Shakspeare is generally held to have had some small connexion. The second is Helmes's account in the *Gesta Grayorum* of the performance of the *Comedy of Errors* in Gray's Inn Hall on December 28, 1594,<sup>2</sup> at which performance Bacon and Shakspeare may have met. At first, however, it was for his poems that Shakspeare was known. To be a poet was then a greater thing than to be a dramatist, and in publishing his poems so early in his career, Shakspeare took the best means of establishing a good reputation and gaining attention. The verses prefixed to *Willobie his Avis*a in 1594 mention *Lucrece* and *Shake-speare* : in the same year Harbert and Drayton praise the poem, and Southwell gives the first intimation of *Venus and Adonis*.<sup>3</sup> Most of the epithets used by contemporaries of Shakspeare, "Honie-tong'd *Shakespeare*," etc., seem to be due to their conception of his poems, whose theme is passion, and accordingly in *Willobie his Avis*a, Shakspeare is the authority on love. Sir William Drummond so mentions him again in 1614.<sup>4</sup> The references to the poems continue to occur with constancy till about the middle of the century, when they decrease in number. In 1595 comes from Weever the recognition of Shakspeare as both

<sup>1</sup> i. 5.<sup>2</sup> i. 7.<sup>3</sup> i. 8, 14, 15, 16.<sup>4</sup> i. 251.

playwright and poet. Of his early plays, those which most struck his contemporaries were *Romeo* and *Richard III.* After 1600 these gave place to *Hamlet* and the Falstaff plays, which, having taken the chief place in popular favour, have held it ever since, except that *Hamlet* temporarily declined a little in popularity during the latter half of the seventeenth century. Meres's references to Shakspeare and his works, in 1598,<sup>1</sup> are the most valuable of the early allusions. Shakspeare is here declared to be the most excellent among the English for comedy and tragedy and his principal works are cited. This declaration of Meres that Shakspeare was chief *dramatic* author of his age, and that at a time when a great part of his work had not been written, is a testimony to Shakspeare's success. Meres himself was no great critic, and I regard his utterances as reflecting the popular estimate as observed by a frequenter of the theatre, rather than the tribute of criticism. Meres's statements were seconded by *The Returne from Pernassus*,<sup>2</sup> where Kempe, speaking of the university playwrights, says, "*Shakespeare* puts them all downe, I and *Ben Jonson* too." Ben Jonson, in any case, was one of the first, in 1599,<sup>3</sup> to record the popularity of Falstaff; the authors of *Sir John Oldcastle* refer to the fat knight in 1600, Roger Sharpe in 1610, etc.<sup>4</sup>; he is mentioned in private correspondence,<sup>5</sup> and subsequently references to him turn up unexpectedly on many occasions, even in state trials and books of controversy. The allusions go to show that this character, which sprang into immediate fame in the days of Elizabeth, attained still greater notoriety in the days of the Commonwealth and the Stuarts after James I.

Among the first to note the greatness of *Hamlet* was Gabriel Harvey about 1600.<sup>6</sup> Anthony Scholoker praises it in 1604,<sup>7</sup> and notes particulars of its acting. *Ratseis Ghost* makes a reference in 1605, and in the same year the authors of *Eastward Hoe*, by using the name "Hamlet" and making evident borrowings, record the play's popularity. After this for some years there is a curious dearth of references to the play itself; and yet no play of Shakspeare's (except, perhaps, that *Hamlet* gives place to Falstaff) gained

<sup>1</sup> i. 46-49.<sup>2</sup> i. 102.<sup>3</sup> i. 61.<sup>4</sup> i. 77, 212.<sup>5</sup> i. 88.<sup>6</sup> i. 56.<sup>7</sup> i. 133.

more attention. The evidences of the play's profound influence are to be seen, not in the ordinary verbal allusions, but in the many imitations and plagiarisings to which it was subjected. From no other play of Shakspeare's, probably from no other similar composition in the world, have so many phrases been borrowed, and of no other, probably, have so many passages and scenes been imitated.

It is difficult to determine which plays after *Romeo*, *Richard III*, *Hamlet*, and the Falstaff pieces, were most favoured by Shakspeare's contemporaries. The number of allusions to such a play as *Love's Labour's Lost* is doubtless due to its early date and its publication in quarto. Probably *The Midsummer Night's Dream* with Bully Bottom and his mates held a high place. *Julius Caesar*, *Othello*, *Macbeth* and *Lear* all ranked high.

Magnificent as we think Shakspeare's art in *Antony and Cleopatra*, containing, as the play does, the poet's most wonderful woman-study, done at the zenith of his powers, and fine as its verse is, it seems to have been no great favourite with Elizabethans. No reference to it occurs before 1616, and after that date allusions are extremely rare. The fact that Plutarch's account of Antony's fall was so well known to Shakspeare's contemporaries may explain in part the absence of allusion to the play, but we have to note also, that, in the case of this, one of Shakspeare's best written plays, and on a subject which was so often dramatised, there is almost complete absence of borrowing of phrases by other authors. It is not enough to say that *Antony* is not a good acting play. The truth appears to be that the cause of this neglect of *Antony* is the secret of the Elizabethan attitude towards Shakspeare the dramatist. It was not necessarily the finest poetry, nor the highest delineation of character, nor evidence of the most perfect dramaturgical skill, which made a play successful to the Elizabethans, though all these might contribute. The first part of *Henry VI* could be a success without them; *Antony and Cleopatra* gained little notice in literature with all their aid. The characters which held the attention of Shakspeare's audiences were strong, commanding men like Tamberlaine and Richard III, and beautiful, gentle women, injured and suffering, like Juliet and Desdemona. The people who went to the Globe liked plays full of strange vicissitudes

such as *Henry VI*, and *Titus Andronicus* and *Pericles*, pieces in which life and death were mingled in glaring contrasts, in which battles, sieges, duels, murders and revenges found place. They liked to have pity and terror awakened within them; the sweet love of Romeo with its tragic end appealed to their hearts; the gloom and mystery, the sorrow and tragedy of *Hamlet* moved them all; the drollery and rascality of Falstaff were things of their own time, immediate to them, familiar. But *Antony* was another matter; the great conflict in the play is one between duty and licence; the tragedy is the fall of a great soldier; and this conflict and this tragedy were not those which interested Elizabethans. No heart is broken in the action by the ruin of a tender and passionate love; the fall of Antony excites no deep feelings of pity or terror; the beauty of Cleopatra wins no compassion for her end; and the character of neither the queen nor Antony is purged of its stains by self-inflicted death. Though soldiers pass over the stage and we hear the tumult afar off, the battles are given in descriptions. The play is sad; it is distressing; but it is not a story of woe, or of innocent suffering; and being such as it is, it could not appeal to the people of the early part of the seventeenth century as could others mentioned above.

The consideration of *Antony* bears out our previous statement that dramaturgical skill, fine verse, and good character drawing, though so many Elizabethan plays possess these things, could not alone assure a play's success; and it is probable that almost all of Shakspeare's contemporaries failed to appreciate the high character of his art, and to value him for it.

(b) *Shakspeare, the Man and his Contemporaries*.—The figures of few men could have been more familiar to the citizens of Elizabethan London than those of the chief actors in the Queen's Company, William Kempe, Richard Burbage and William Shakspeare. Yet, as men chronicle the rare and extraordinary rather than familiar and well-known things, no record has come down to us of how Shakspeare lived in London; and we know little of what he did. His life seems to have been quiet, almost uneventful, and calm; only rarely do we find records of little incidents in his busy career. "To Shakspeare's friends and daily companions," says



Furness,<sup>1</sup> "there was nothing mysterious in his life; on the contrary, it possibly appeared to them as unusually dull and commonplace. It certainly had no incidents so far out of the common that they thought it worth while to record them. Shakspeare never killed a man as Jonson did; his voice was never heard, like Marlowe's, in tavern brawls; nor was he ever, like Marston and Chapman, threatened with the penalty of having his ears lopped and his nose slit." Apart from the legal actions with which Shakspeare was connected, however, some notices, rare and valuable, have been bequeathed us, and from them we learn something of the man and what his fellows thought of him.

And first, as to his personal appearance. John Davies of Hereford, in 1603, said that Shakspeare and Burbage had wit, courage, good shape, and good parts, and that they were generous in mind and mood. These two he praised again in 1609; and in 1611 he said of "our English Terence, Mr. Will. Shake-speare"—

Had'st thou not plaid some Kingly parts in sport,  
Thou hadst bin a companion for a *King*.

As for the imputation made by some that Shakspeare was lame, based on Sonnet lxxxix, l. 3:

Speak of my lameness, and I straight will halt,—

we can only say that the absence of contemporary reference to such an affliction is almost certain proof that it did not exist, and that it is little borne out by Jonson's lines in the Folio:

. . . heare thy Buskin tread,  
And shake a Stage.<sup>2</sup>

From Fuller, who was collecting matter for his *Worthies* in 1643, we learn of the merry meetings at the "Mermaid," of the wit-combats between solid Ben and the nimble-minded Shakspeare.<sup>3</sup> Of these meetings Beaumont writes in his letter to Ben Jonson:

What things have we seen  
Done at the *Mermaid*! heard words that have been

<sup>1</sup> Variorum *Much Adoe about Nothing*, 1899, p. vii.

<sup>2</sup> This, of course, may only be figurative language, but still, is significant,

<sup>3</sup> i. 484.

So nimble, and so full of subtle flame,  
 As if that every one (from whence they came)  
 Had meant to put his whole wit in a jest ;  
 And had resolved to live a fool, the rest  
 Of his dull life ! Then, when there hath been thrown  
 Wit able enough to justify the Town  
 For three days past ! Wit that might warrant be  
 For the whole City to talk foolishly  
 Till that were cancelled ! And, when we were gone,  
 We left an air behind us ; which alone  
 Was able to make the two next companies  
 Right witty ! though but downright fools, more wise !

A piece of Shakspeare's conversational impromptu may be preserved in *The Newe Metamorphosis*, 1600-12.

And next we come to notices of the poet's industry. The attack of Greene on Shakspeare, the upstart Crow, the reviser of other men's plays, gives place to Chettle's subsequent apology and praise : " Divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing, that aprooves his Art."<sup>1</sup> John Webster, in 1612,<sup>2</sup> refers to "the right happy and copious industry of M. *Shake-speare*, M. *Decker* and M. *Heywood*." (The last two names are usually omitted by biographers, and should not be.) In 1599, William Jaggard published his piratical first edition of *The Passionate Pilgrime*, described as "By W. Shakespeare." In 1612 was issued another edition, where, under Shakspeare's name, appeared two verses from Heywood's *Troia Britanica*, 1609. This, Heywood resented in his *Apology for Actors*, 1612 : "I must acknowledge my lines not worthy his patronage," says Heywood of Shakspeare, and continues that the great poet was "much offended" with the rascally publisher.<sup>3</sup> Heminge and Condell in the Folio refer to Shakspeare's ease in composition : "Wee have scarce received from him a blot in his papers," they declare. To this Jonson refers in his *Timber*, 1630-37 : the Players had often mentioned that Shakspeare never blotted out a line ; "would he had blotted a thousand," says Ben.<sup>4</sup>

A good deal of the contemporary praise of Shakspeare is couched, as we noted before, in the ordinary poetic epithets of the time, and is not to be understood to imply a realisation of the poet's true

<sup>1</sup> l. 2, 4.<sup>2</sup> i. 233.<sup>3</sup> i. 62, 231.<sup>4</sup> l. 316, 348.

greatness. "Sweet" Shakspeare, says the author of *Polimanteia* in 1595;<sup>1</sup> Scoloker speaks of the "Friendly" Shakspeare in 1604; Thomas Heywood writes, in 1635, of the "enchanting Quill" of "mellifluous *Shake-speare*"; Weever calls the poet "honic-tong'd"; William Barkstead, in 1607, gives Shakspeare the laurel, and in self-depreciation, takes for himself the cypress; Thomas Freeman, in 1614, writes of "that nimble *Mercury*," the poet's brain; "Ingenuous *Shakespeare*," says an early eulogiser in lines afterwards quoted by Langbaine.

More important than these are a number of references by other men. Meres's *Palladis Tamia* of 1598 puts Shakspeare chief of English dramatists, and Parts I and II of the *Returne from Pernassus*, 1600-2, do likewise. Richard Barnfield, as Mr. Charles Crawford has observed, was the first of Shakspeare's contemporaries to write the poet's praise by imitating him, and as it is evident he knew the poems well, and greatly admired them, his praise of 1598 is particularly noteworthy. In his *Excellencie of the English Tongue*, 1595-6, Carew cited Shakspeare and compared him, with Catullus; and Edmund Bolton, in his *Hypercritica*, names the poet as one of the chief writers of good English.

Ben Jonson stands alone. He is the founder of Shakspearean criticism. As the friend of Shakspeare, one who talked and laughed with him, as the most solid, most learned, and the strongest of Elizabethan playwrights, his utterances concerning his superior in drama deserve our profoundest respect. Ben was too honest,—perhaps I may be forgiven if I say he was too arrogant also,—to give unstinted praise to the man he says he loved; but when we consider what he dispraised we shall see it does not subtract from the honour of Shakspeare; and when we consider what he praised we shall see it adds to the honour of Jonson. He was a man of a different calibre from Shakspeare; he loved learning in a way that Shakspeare did not; but as he loved learning more, he knew men less. More learned as he certainly was, he respected classical precedent and symmetry in a way that Shakspeare could not: and there where he thought his strength lay, to us lies his inferiority; for the free and happy genius of Shakspeare, which to him "wanted

<sup>1</sup> Echoed in Part I of the *Returne from Pernassus*, 1600, i. 67.

art," carried drama to a height, where all his art could not reach it.

We can dismiss with little comment the mere allusions by Jonson to Shakspeare's characters. In 1599, in *Every Man out of his Humour*, he alluded to Silence and Falstaff; in 1605 he, with others, referred to *Hamlet* in *Eastward Hoe*; in 1609 he mentioned Doll Tearsheet in *Epicene*; and in 1614 he referred to *Titus Andronicus* and the *Tempest* in *Bartholomew Fayre*. These allusions are only such as we find in other contemporaries; some of them are useful (as the *Titus* note) in other ways; but none of them is particularly valuable, except as showing Jonson's interest in Shakspeare's works.

Other references, or apparent references, are more important. These commence with the very dubious description of Sogliardo and his arms in *Every Man out of his Humour*, in 1599, when Shakspeare's arms were granted. It has been supposed that Jonson may have been girding at Shakspeare in this play, but the circumstance of an upstart buying arms was too common to warrant our lending importance to Jonson's satire of a contemporary falling which Harrison had commented on ten years before. In 1601-2 *The Returne from Pernassus* has a fling at Jonson's *Poetaster*, and represents Shakspeare as "having given him a purge that made him beray his credit." The *Poetaster* is thought by some to refer to Shakspeare, but the matter is so obscure that speculation is idle. I will only venture the remark that, if *The Returne from Pernassus* simply refers to the two chief dramatists as rivals for excellence, the "purge" may be *Julius Cæsar*, a Roman play.

Leaving these misty matters we come to the main body of Jonsonian criticism. The sources from which we draw are the Prologue of *Every Man in his Humour*, 1616; the conversations with Drummond, 1619; the poems in the Folio, 1623; the note *De Shakespeare nostrat* in *Timber*, 1630-37 (?); and Rowe's Preface to his edition of 1709, for the anecdote of the debate between Hales and Jonson, about 1633.<sup>1</sup> The censure of *Pericles*, in 1629-30, I do not consider important; poor Ben was very sore then over the failure of *The New Inn*, and his verses, as Ingleby remarks, were

<sup>1</sup> i. 263, 274, 305, 307, 348, 373.

a vent for his indignation, and show a certain amount of jealousy. Nor do I regard it as possible that the "happy genius" Jonson refers to in *Sejanus* can be Shakspeare. The whole of Jonson's adverse criticism comes under the contention which he advanced to Suckling, Hales, and others, that Shakspeare was in "want of learning," and that he was ignorant "of the Antients." Jonson thus insisted on the observance of dramatic proprieties, which he himself could not always observe; and when he observed them less rigorously, he worked most happily: Shakspeare, with a freedom which Jonson could not imitate, unconsciously asserted the right of his genius in making his art a law unto itself. The indifferent eye with which Shakspeare looked on the many minor errors, the anachronisms and the historical inaccuracies which are scattered broadcast through his plays could not win Jonson's approval. The spontaneity and profusion of Shakspeare's genius, with its "right happy and copious industry," bursting into creation with such facility that his "pious fellows" Heminge and Condell received scarcely a blot on his papers, were not such as Jonson associated with the art of the dramatist. If Shakspeare never blotted a line, Jonson thought he should have done, as he himself doubtless did freely. That Shakspeare broke the dramatic unities was due to the fact that he knew no better; a man of "little Latin and less Greek," the mighty stores of ancient drama, the models for the emulation of all time, were practically closed to him. Bohemia, of course (not to mention other Shakspearean sea-bound countries), had no sea-shore, and Cæsar should not say foolish and undignified things.<sup>1</sup> All this is explained when we consider Jonson's writings. The dramatic works of Jonson are often possessed with a cold solidity, and are constructed in the most elaborate style; the art they display is conscious and deliberate art; the figures they contain, particularly in the case of the Roman plays, are often cold and unnatural; and few of his plays, with all their learning, are elevated by tenderness or sympathy. In accordance with the foremost

<sup>1</sup> Jonson rebukes Shakspeare for this in his passage *De Shakespeare nostrati*, and he pokes fun by repeating Cæsar's words in *The Staple of News*, 1625. Taylor in his *Travels to Prague in Bohemia*, 1630, seems, also, to jest good-naturedly over the 'Bohemian' coast.

theories of his age, he avoided the mixture of tragedy and comedy, and incoherence of plot ; and he attempted, at least, to adhere to the dramatic unities. In all these points Shakspeare offers a decided contrast. None of his plots are elaborated to any degree, and some of them are loose in structure. *Henry V* can hardly be said to have a plot at all, and *Henry VI*, against which Jonson declaimed,<sup>1</sup> is, for the most part, a succession of fights and intrigues. Tragedy and comedy are found side by side in his plays ; and the unities are frequently broken. The art of Shakspeare, like the art of all great geniuses, seldom shows evidences of effort or difficulty : it is direct and spontaneous. His characters win us always with their human appeal, and pulse with the warm blood of life. And the whole of his work is imbued with the happiness and the pathos which come of keen sympathy with the joys and woes of others, is full of pity and tenderness. Considering the work and ideals of Jonson, therefore, and the work and position of Shakspeare, we see that the criticism we have is only such as we should expect ; and this, at all events, is certain, that Shakspeare's works are not so remarkable for the absence of that quality which Jonson called "art," as Jonson's are conspicuous for the excess of it.

In the personal element in his criticism, Jonson, of course, stands alone ; but in the critical principles which underlie his remarks, he was in no way original : other men had advocated those principles before him, had condemned other poets because of them, and would certainly have discovered the same faults in Shakspeare as Jonson did ; and other men were destined to hold those same principles after him, and continue his criticism.

Where Jonson was original—and be it said to his everlasting honour,—was in his praise of the great dead poet. And his praise of Shakspeare, the man, is all the more valuable when we remember how difficult Jonson was to get on with, how arrogant and quarrelsome he was ; how he was received graciously by the king ; afterwards thrown into prison ; and afterwards made poet laureate ; how he was masque-maker with Inigo Jones, with whom he quarrelled so ; was finally expelled from court ; and subjected to many misfortunes ;

<sup>1</sup> i. 263.

but to the last was invested by the younger men with an authority which must have greatly gratified him. Ben Jonson's lines in the Folio are the first adequate recognition of Shakspeare's greatness, and though, like all his praise, they are rather magisterial, they seem to be based on a proper comprehension of those particular powers which made Shakspeare's immortality. The poet is anxious to dissociate his encomiums from the sort of thing which "seeliest Ignorance" would have said. He thinks that Shakspeare could (as he has done) stand proof against the shafts of crafty malice. He identifies him with his age; calls him its very soul; and declares him immortal in his works. He proclaims him superior not only to the men of his own time, but to the ancients. He calls on Britain to regard her immortal son. He praises that very art which at other times he found wanting. He declares that by Shakspeare's works you may know Shakspeare the man. And he records the delight that Elizabeth and James derived from his plays. In the *Timber* he tells us of the character of the man; "he was honest and of a free and open nature," he says, "and I lov'd the man, and doe honour his memory, (on this side Idolatry) as much as any." Is there not something touching in the tenderness of this "I lov'd the man," an eloquent testimony to the personal charm of him so often called "gentle," and so honoured among his fellows?

We come next to the evidences of the spread of Shakspeare's personal fame. At some time after 1597, and probably before 1603, Shakspeare's name, together with other scraps connected with him, was scribbled on folio 1 of the Duke of Northumberland's MS. of Lord Bacon's *Of Tribute*.<sup>1</sup> In 1603 Henry Chettle rebuked the "silver-tongued *Melicert*," Shakspeare, for not lamenting the death of Elizabeth; again, *A Mourneful Dittie* of the same year uttered a similar rebuke,—and this circumstance is referred to in 1604 by I. C. in his *Epigrammes*. *Ratseis Ghost*, of about 1605, seems to refer to Shakspeare's increasing fortune in London, and to Richard Burbage. Thorpe, in 1609, could call Shakspeare "our ever-living poet," and in the address prefixed to the quarto of *Troilus* of that year, the writer declares that Shakspeare's works please even those who are displeased with plays in general. The

inclusion of quotations from Shakspeare in such books as Bodenhams's *Belvedere* in 1600, is an early instance of what became common later on in the century—the inclusion of many quotations in such books as the *Academie of Complements*, etc.<sup>1</sup> Meantime minor quotations are found in books such as Burton's *Anatomy*, Walkington's *Optick Glasse*, 1607, and in MSS. In 1620 we have a Mr. Richardson, of Magdalen College, Oxford, quoting *Romeo* from the pulpit.<sup>2</sup> More important is the fraudulent use of Shakspeare's name on the title-pages of piratical quartos of plays not by him. The earliest of these was *Lochrine*,<sup>3</sup> "Newly set foorth, ouerseene and corrected By W.S." in 1595, when all Shakspeare's first-period plays were done. The "W.S." was repeated on the title-pages of *Cromwell* in 1602, and the *Puritaine* in 1607.<sup>4</sup> There can be little doubt that these initials were used by the publishers to deceive their public. In 1605 *The London Prodigall* has Shakspeare's name in full, as has *A Yorkshire Tragedy* in 1608.<sup>5</sup> The second edition of *The Troublesome Raigne of King Iohn*, in 1611, is declared on its title-page to be by "W. Sh.," and the third edition has the full name "William Shakespeare."<sup>6</sup> The 1619 edition, for Pavier, of *The Contention* is also declared in the same way to be Shakspeare's. To complete the list, the 1634 quarto of *The Two Noble Kinsmen* is described as by Fletcher and Shakspeare, and the 1662 edition of *Merlin* is described as by Shakspeare and Rowley.<sup>7</sup>

Some of these plays are most wretched productions; others have greater merit, but that any of them can have anything at all to do with Shakspeare is extremely doubtful. The use of the poet's name in the early quartos is unquestionable evidence of the esteem in which he was held, and of the selling powers of his works. We have referred to the piratical *Passionate Pilgrime* above.

(c) *Shakspeare's Influence over his Contemporaries*.—More important even than the references to Shakspeare's characters and plays by his contemporaries and immediate successors are the silent borrowings from his works which commence with the appearance of *Venus and Adonis*, and continue in plenty till the

<sup>1</sup> i. 452; ii. 38, 165.

<sup>2</sup> i. 279.

<sup>3</sup> i. 21.

<sup>4</sup> i. 104, 166.

<sup>5</sup> i. 147, 186.

<sup>6</sup> i. 226, 284.

<sup>7</sup> i. 388, ii. 124.



middle of the seventeenth century, when Puritan supremacy retarded dramatic activity. The borrowings are either imitations of scenes and passages, or they are verbal imitations of lines and phrases due to close knowledge of the plays and poems.

The imitations of scenes, so far discovered, are not many. Shakspeare, like all the great poets of the world, left no school behind him. He was not an initiator; he invented no new style; he introduced no new vogue. Rather he accepted freely the forms and practices laid down by his predecessors and fellows: but he transcended them in all things; he perfected their methods, and their forms; he surpassed them in his style; in his whole art he was inimitable. Both Marlowe and Kyd left behind them types which long served for models; the romantic plays of Beaumont and Fletcher continued to exercise a wide influence over the stage; but it was long before the works of Shakspeare were considered as models which playwrights might profitably study. We shall not expect to find, therefore, in Jacobean and post-Jacobean drama up to the Restoration, any evidence of plays on a Shakspearean model. What we shall find will be inferior imitations of certain incidents, passages, or scenes, often, I believe, made unconsciously. And we may notice in passing, that the dearth of plays of a Shakspearean type is by no means indicative of the superiority in any way of such a man as Marston, who seems to have exercised an influence over the later Revenge tragedy,<sup>1</sup> but is tributive to the subtlety of that art of which no man could win the secret.

The verbal borrowings are of two kinds: they are lines lifted more or less intact from the Shakspearean text, or they are imitations of Shakspearean lines. All of these are due either to the retention in the memory of remarkable passages heard in the theatre, or to perusal of the printed text. Borrowings which are due to reading only, need not greatly detain us: they are interesting and they are valuable; but they are common to all times, and more or less with the works of all poets. But the borrowings, conscious or unconscious, which are due to knowledge of the plays in the theatre itself, have a particular importance.

<sup>1</sup> *Tragedy*, by A. H. Thorndike, 1908, p. 199.

In 1607 John Marston, in *What You Will*, quoted that famous line, "A Horse, a Horse, my Kingdome for a Horse,"<sup>1</sup> and continued, "Looke the I speake play scrappes."<sup>2</sup> This, of course, is conscious borrowing, and is a fairly common feature. Marston himself had parodied the same line in his *Scourge of Villanie* in 1598;<sup>3</sup> Richard Brathwaite cited it in his *Strappado for the Diuelli*, 1615.<sup>4</sup> Richard Corbet quoted the line in connexion with Burbage, who acted Richard III, in *Iter Boreale*, before 1621;<sup>5</sup> and the "play-scrap" is again parodied in Beaumont and Fletcher's *Little French Lawyer*.<sup>6</sup> Other play-scraps were well known on the Elizabethan stage and were even quoted by Shakspeare himself. First, there is Pistol's scrap: "haue wee not *Hiren* here?"<sup>7</sup>—probably from Peele's lost *Turkish Mahomet and the Fair Greek Hiren*. The phrase is repeated in John Day's *Law Tricks*, 1608;<sup>8</sup> and again in *Eastward Hoe*, 1605. And next there is that speech of "talking" Tamburlaine:

"Holla, ye pampered jades of Asia!  
What! can ye draw but twenty miles a day . . . ?"

once more made part of "the swaggering vaine of Auncient Pistoll,"<sup>10</sup> and quoted, likewise, in *Eastward Hoe*. As the Peele and Marlowe phrases occur in the same page, the authors of that play may be borrowing from Shakspeare. Lodovick Barrey in the same way quotes Pistol's "die men like dogs," in his *Ram-Alley* of 1611.<sup>11</sup>

So much for play-scraps. We pass next to unacknowledged and more or less accurate citations from the text, and imitations of passages. These commence in 1594, when Richard Barnfeild, in his *Affectionate Shepheard*, helped his muse with Shakspeare's *Venus and Adonis* and probably *Lucrece*.<sup>12</sup> It is difficult to determine whether Barnfeild borrowed intentionally, or reproduced phrases which lingered in his memory: probably the latter is the truth. In any case, in the following year Barnfeild made another series of borrowings, as we may term them, even more definite than those

<sup>1</sup> *Richard III*, V. iv: Fol., p. 204.

<sup>2</sup> i. 176.

<sup>3</sup> i. 52.

<sup>4</sup> i. 256.

<sup>5</sup> i. 271.

<sup>6</sup> i. 197.

<sup>7</sup> *Henry IV*, II. iv; Fol., p. 83.

<sup>8</sup> i. 190.

<sup>9</sup> *Tamburlaine*, IV. iv. 1-2.

<sup>10</sup> *Henry IV*, II. iv.; Fol., p. 83.

<sup>11</sup> i. 221.

<sup>12</sup> i. 17.

previous<sup>1</sup>: nevertheless, it is just as difficult to say how far Baineild consciously followed Shakspeare. Exactly similar borrowings<sup>2</sup> to these were made by Nicholson in his *Acolastus* in 1600.<sup>3</sup> The lines he parallels or imitates come from *Venus*, *Lucrece* and 3 *Henry VI*, the one from the latter being "Oh Tygres Hart, wrapt in a Womans Hide,"<sup>3</sup> which Greene had previously parodied in 1592.<sup>4</sup> In 1600 was published Bodenham's *Belvedere*,<sup>5</sup> the first of those collections of citations from various poets, which afterwards became fairly common. An enormous number of quotations from Shakspeare have lately been identified in *Belvedere* by Mr. Crawford (Vol. II., Appendix D). Subsequently this type of book was represented by *The Academy of Complements*, 1640, *Wil's Labyrinth*, 1648, and John Cotgrave's *English Treasury*, 1655.

The quotations and imitations of the poems continue till the middle of the century, when, probably in consequence of widespread Puritan feeling, they decrease. Dekker closely imitated a passage from *Venus* in *Old Fortunatus*, 1600.<sup>6</sup> Heywood quoted part of two stanzas of *Venus* in *The Fayre Mayde of the Exchange*, 1607, and in the following year Markham and Machin quoted almost the same passage from that book of "maides philosophie" in their *Dumbe Knight*.<sup>7</sup> The apostrophe of Lucrece, "O Opportunity . . . thou notorious bawd!" has its imitations in Marston's *Malcontent*, "Entic'd by that great bawd, opportunity"; in Heywood's *Fair Maid of the West*,—"win Opportunity, Shees the best bawd"; and once more in Ford's *Lady's Trial*—"the bawd . . . Opportunity." Alexander Niccholes quoted a passage from *Venus* in his *Discourse of Marriage*, 1615,<sup>8</sup> apparently from memory. G. Rivers lifted many pieces from *Lucrece* for his *Heroine*, in 1639.<sup>9</sup> And while Robert Burton introduced bits of the poems in the *Anatomy of Melancholy*,<sup>10</sup> Robert Baron made use of *Venus* in writing his *Fortune's Tennis-Ball*, 1650, much in the same way as Nicholson had used the poem for his *Acolastus* of 1600.

The *Sonnets* and the other poems had not this vogue. Not

<sup>1</sup> i. 19.<sup>2</sup> i. 74.<sup>3</sup> 3 *Henry VI*, I. iv; Fol., p. 151.<sup>4</sup> i. 2.<sup>5</sup> i. 72.<sup>6</sup> i. 64.<sup>7</sup> i. 177, 188.<sup>8</sup> i. 254.<sup>9</sup> i. 436.<sup>10</sup> i. 324.

dealing so much with incidents, and not so full of picturesque description and allusion, they were less quotable and imitable. The commencement of the twelfth piece in *The Passionate Pilgrim*,

Crabbed age and youth cannot live together,  
Youth is full of pleasance, age is full of care,

finds several imitations and echoes. The first line is quoted in Rowley's *A Match at Midnight*, 1633; Ford parodied the first two lines in *Fancies, Chaste and Noble*, 1638; the opening line seems to be parodied in *Lady Alimony*, 1659,—“Frosty age and youth suit not well together”; and the ballad itself is referred to in Fletcher's *Woman's Prize*. A line in a madrigal of Sir W. Drummond's may be an echo of *Sonnet 27*<sup>1</sup>; bits of *Sonnet 47* are introduced by Sir John Suckling into his *Tragedy of Brennoralt*, 1646, and that same author made a continuation of some lines from *Lucrece*, printed in *Fragmenta Aurea*, 1646.<sup>2</sup>

There is sufficient evidence here to lead us to believe that most of these quotations and imitations were not made directly from consulting the printed text. The verbal differences between the original and the imitator's or copier's version seem to be due to small failures of memory, and not to deliberate alteration. For this reproduction of phrases and parallelism to exist, the poems must have been widely read and well known.

We must next consider the plays. In our section discussing the mere allusions of Shakspeare's contemporaries to his dramatic pieces, we found that the plays which most interested his fellows were *Romeo* and *Richard III*, and, subsequently, the Falstaff pieces and *Hamlet*. It is precisely these four productions which most of all provided material for minor imitations and borrowings up to the middle of the seventeenth century. Of the borrowings made from these plays alone, *Richard III* and Falstaff provide about 16 and 18 per cent. respectively; *Romeo* provides about 23 per cent.; and *Hamlet* about 43 per cent. The total number of references to Falstaff outnumber those to *Romeo*, but the latter is more imitated and quoted from. It may be opportune, too, at this point, to utter a word of warning in connexion with the allusions

<sup>1</sup> i. 260.

<sup>2</sup> i. 386, 404.

to *Hamlet*. Apart from the fact that a few of the early allusions may be to the earlier *Hamlet*,<sup>1</sup> we have to remember that, even before the appearance of Shakspeare's play, there existed several Revenge tragedies of a Kydian type already characterised by incidents and parts which figure prominently in the Shakspearian tragedy. Almost all the Revenge plays have points of contact in their adoption of the minor conventionalities which accompanied their theme. The incitement of a son by his father's ghost to revenge his father's murder, the son's irresolution, his scholarliess and madness, the wooing of the heroine, and her insanity, the scene in the churchyard, etc., are by no means the peculiar property of *Hamlet*; and whenever allusions to some older play are concerned with these conventional incidents, it is not always safe to assume that Shakspeare's tragedy is implied. This notwithstanding, there are few passages in our text which offer difficulty in that way.

In considering the plays, we will deal first with the imitation of phrases, and proceed to the imitation of scenes. Capulet's words in *Romeo*,<sup>2</sup>

At my poor house, looke to behold this night,  
Earth-treading starres, that make darke heaven light ; . . . .  
And like her most, whose merit most shall be :  
Which one more view, of many, mine being one,  
May stand in number, though in reckning none,

are borrowed by Sharpham in *Cupid's Whirligig*, 1607, "where so many earth-treading starres adorne the sky of state"; they appear again in Armin's *Historie of the two Maids of More-Clacke*, 1608—"courtly dames or earth's bright treading starres"; and in Fletcher's *Noble Gentleman*,<sup>3</sup>

" Beauties, that lights the Court, and makes it shew  
Like a faire heaven, in a frosty night :  
And mongst these mine, not poorest."

Romeo's words,

" It seemes she hangs vpon the cheek of night,  
As a rich Jewell in an Æthiops eare,"<sup>4</sup>

appear in Acherley's *Massacre of Money*, 1602—"Like to a Jewell in an Æthiop's eare"; and in Scoloker's *Daiphantus*,

<sup>1</sup> See, for examples, vol. i. p. 182.

<sup>3</sup> i. 202.

<sup>2</sup> *Romeo*, I. ii ; Fol., p. 55.

<sup>4</sup> *Romeo*, I. v ; Fol., p. 57.

1604—"a faire Iewell by an *Ethiope* worne." Other similar borrowings may be found in Henry Porter's *Historie of the two angrie women of Abington*, 1599<sup>1</sup>; in the *Returue from Pernassus*, Part I., 1600<sup>2</sup>; in Middleton's *Blurt, Master Constable*, 1602<sup>3</sup>; in Marston's *Malcontent*, 1604<sup>4</sup>; in Tourneur's *Atheist's Tragedie*, 1611 (?) ; in Fletcher's *Wild Goose Chase* ; and in Burton's *Anatomy*<sup>5</sup> Finally, we will draw special attention to Lodovick Barrey's borrowings from *Romeo* in his *Ram-Alley*, 1611<sup>6</sup> Here we have a number of Shakspearean phrases in a play which Fleay once described as "one continuous parody of Shakespere." But once more we seem to have a case of repetition from memory, perhaps of unconscious repetition ; the parallelisms which arise are not such as one finds in the case of imitation of a printed text.

With *Richard III* we dealt in considering the "play-scrap." A few quotations and imitations yet remain to be noticed. *The Returue from Pernassus* quoted the opening lines of the play in 1601-2 ; Christopher Brooke, while paying a magnificent tribute to Shakspeare, catches a few phrases from his play on the *Ghost of Richard III*, 1614 ; and lines appear in Webster's *White Devil* and Suckling's *Goblins*.<sup>7</sup>

Of the words of Falstaff and his kinsmen rascals there are many echoes. We have previously noticed Ancient Pistol as a purveyor of play-scrap. The earliest reproduction of any of Falstaff's utterances is in the *Palladis Tanna* of Meres, 1598<sup>8</sup> : "there is nothing but rogerie in villanous man" ; and the phrase was repeated by Shirley in *The Example*, 1634 .

"Falstaffe, I will beleeeve thee,  
There is noe faith in vilanous man."

Shirley, in *The Sisters*, 1642, reproduced another Falstaffian expression : "Hum ! send for a lion and turn him loose ; he will not hurt the true prince," and though this idea was common in the middle ages, and is recorded in Munday's translation of *Palmerin d'Oliva*, 1588, yet Shirley most probably got it from Shakspeare, and his phrasing is practically the same. After Meres, the next example—a somewhat dubious one, perhaps—occurs in Middleton's

<sup>1</sup> i. 57.

<sup>5</sup> i. 324.

<sup>2</sup> i. 67.

<sup>6</sup> i. 211.

<sup>3</sup> i. 110.

<sup>7</sup> i. 116, 384.

<sup>4</sup> i. 129.

<sup>8</sup> i. 49.

*Family of Love*, 1607-8, and the same author certainly reproduces a speech of Falstaff's in *A Mad World, my Master*.<sup>1</sup> "We haue heaid the Chymes at mid-night, Master Shallow,"<sup>2</sup> says the fat knight: "I haue seene the stars at midnight in your societies," writes Robert Armin, one of Shakspeare's fellow actors, in his *Nest of Ninnies*, 1608. In 1614 John Cooke reproduced Prince Hal's phrase: "There is a devil has haunted me these three years in likeness of an usurer." Massinger reproduced another phrase in the *Parliament of Love*, 1624, and gave an echo of the "honour" speech<sup>3</sup> in *The Picture*, of 1629.<sup>4</sup> "Rare rogue in Buckram," evidently a Falstaffian reminiscence, occurs in Suckling's *Goblins*,<sup>5</sup> and Falstaff's words on instinct are paralleled in Fletcher's and Massinger's *Love's Pilgrimage*.<sup>6</sup> The character of Hal as a companion of Falstaff's, erroneous as it may be historically, influenced John Trussell's account of the prince in his *Continuation of the Collection of the History of England*, 1636.<sup>7</sup>

*Hamlet*, as was noticed above, presents more difficulties than the other plays, but the certain borrowings from it are very numerous. These consist of instances connected with the ghost-scene, with the soliloquies, with the churchyard scene, or they are miscellaneous borrowings from any part. John Marston's works are frequently cited in these volumes. He it was, apparently, who commenced the Hamletian borrowings in his *Malcontent*, in 1604, with the ghost-scene phrase, "arte there, old true peny?"—which, as Marston certainly copied *Hamlet* in other passages, he most probably took from Shakspeare. The dialogue between the ghost and Hamlet is again evident in Fletcher's *Woman-Hater*, in *The Merry Divil of Edmonton*, and in Middleton's *Mad World*,<sup>8</sup> while in Beaumont and Fletcher's *Woman's Prize*,<sup>9</sup> we have a repetition of the swearing and moving of places, again probably from *Hamlet*, though the incident is not peculiar to that play. The agility of the ghost is referred to in *Anthropophagus*, 1624: "they are like *Hamlets ghost*, *hic & ubique*, here and there, and everywhere." A line or two from the ghost-scene is caught in Suckling's *Goblins*, and again in *The*

<sup>1</sup> i. 142<sup>2</sup> i. *Henry IV*, V. i.<sup>3</sup> i. 203.<sup>7</sup> i. 401.<sup>2</sup> 2 *Henry IV*, III ii, Fol., p. 88.<sup>4</sup> i. 299.<sup>5</sup> i. 384.<sup>8</sup> i. 180, 169, 142.<sup>9</sup> i. 200.

*Lady Mother*, 1635. The mention of "meditations spotless wings," in *The Honest Whore*,<sup>1</sup> though a similar phrase occurs previous to *Hamlet* in *Wily Beguilde*,<sup>2</sup> is also probably from Shakspeare's play.

The first echo of the soliloquies is in Beaumont and Fletcher's *Scornful Ladie*,<sup>3</sup> "to sleepe to die, to die to sleepe : a very Figure Sir." Massinger follows in *The Roman Actor*, 1626<sup>4</sup> "Tremble to think how terrible the dream is After this sleep of death." The same author in *The Maid of Honour*, 1632, once more echoes the same soliloquy. Dekker's *Wonder of a Kingdome*, 1636, repeats "In such a sea of troubles," and Suckling's *Aglaure*<sup>5</sup> catches another phrase of the same speech, "Hope . . . has so sickled o're Their resolutions." And finally *The London Post*, of January 1644, describing the execution of Laud, says, from still the same soliloquy : "the sense of something after death, and the undiscovered country unto which his soul was wandering startling his resolution." The scene in the graveyard and the moralising over the skull of Yorick seem to have inspired a passage in *The Honest Whore*, 1604, and certainly inspired a scene in Randolph's *Jealous Lovers*, 1632. In *Ancient Funerall Monuments*, 1631, there are likewise borrowings from *Hamlet*'s moralising :

" Bid her paint till day of doome,  
To this fauour she must come "

Hamlet's ironical speech to Guldenstern, "what a piece of worke is a man !" etc., is paralleled in *The Malcontent*, and Polonius's warning to Ophelia to reject Hamlet seems there to be echoed. The authors of *Eastward Ho*, in 1605, made several allusions to Shakspeare's tragedy, and gave another version of Ophelia's song, "And will he not come againe."<sup>6</sup> Part of Hamlet's speech with Rosencrantz and Guldenstern, in Act II, sc. ii, is rewritten into *The Flea*, by Peter Woodhouse, 1605. The first two of the following lines spoken by the play queen,<sup>7</sup>

" In second Husband, let me be accurst,  
None wed the second, but who kill'd the first . . .  
A second time, I kill my Husband dead,  
When second Husband kisses me in Bed, "

<sup>1</sup> i. 141.

<sup>2</sup> i. 29

<sup>3</sup> i. 229

<sup>4</sup> i. 302.

<sup>5</sup> i. 385

<sup>6</sup> Act IV, sc. v; Fol., p. 274.

<sup>7</sup> Act III, sc. ii; Fol., p. 268,



were, with minor changes, quoted in *A Discourse of Marriage*, by Alex. Niccholes, 1615, and all four were given as "what the Tragic Queen but fainedly spake," in *The Philosophers Banquet*, 1614. The player's speech to Hamlet is alluded to in Marston's *Insatiate Countesse*, 1613.<sup>1</sup> Phrases are also imitated and echoed in Beaumont and Fletcher's *Philaster* and *Maids Tragedy*<sup>2</sup>; in Massinger's *Unnatural Combat*<sup>3</sup>; in Ford's *'Tis Pity she's a Whore*<sup>4</sup>; in Clarke's *Paramiologia*, 1639, and a passage is quoted in *A Helpe to Discourse*, 1640. The title-page of *Pendragon*, 1698, contains a quotation from *Hamlet*, probably the earliest citation from Shakspeare so used.

Among other Shakspearean characters Hotspur attracted some notice. His words in 1 *Henry IV*, I. iii,<sup>5</sup>

"By heauen, me thinkes it were an easie leap,  
To plucke bright Honor from the pale-fac'd Moone," etc.,

were quoted in Beaumont and Fletcher's *Knight of the Burning Pestle*, 1613,<sup>6</sup> and were imitated in "Εὐκὼν ἢ Πίστην," 1649, while another of his lines may be echoed in Fletcher's *Captain*, 1613.<sup>7</sup> Part of Prince Hal's speech over the body of Hotspur, his slain rival,<sup>8</sup>

"Thy ignomy sleepe with thee in the grane,  
But not remembred in thy Epitaph,"

is imitated in Dekker's and Webster's *Famous History of Sir Thomas Wyat*.<sup>9</sup> Hotspur's words in 1 *Henry IV*, I. iii,<sup>10</sup>

"Three times they breath'd, and three times did they drinke  
Vpon agreement, of swift Seuernes flood;  
Who then affrighted with their bloody lookes,  
Ran fearfully among the trembling Reeds,  
And hid his crispe-head in the hollow banke,"

are paralleled in Fletcher's *Loyal Subject*,<sup>11</sup> and in Abraham Cowley's *Davidis*, 1656. Other lines from the same play are reproduced in Sharpham's *Fleire*, 1607,<sup>12</sup> in Massinger's *Virgin Martyr*, 1622,<sup>13</sup> and in the *Great Duke of Florence*, 1627,<sup>14</sup> and some lines from Part 2 of *Henry IV* are quoted in Suckling's *Brennoralt*.<sup>15</sup>

<sup>1</sup> 1. 236.

<sup>2</sup> 1. 196.

<sup>3</sup> 1. 296.

<sup>4</sup> 1. 379.

<sup>5</sup> Fol., p. 52.

<sup>6</sup> 1. 229.

<sup>7</sup> 1. 197.

<sup>8</sup> Act V. sc. iv; Fol., p. 72.

<sup>9</sup> 1. 183.

<sup>10</sup> Fol., p. 51.

<sup>11</sup> 1. 198.

<sup>12</sup> 1. 173.

<sup>13</sup> 1. 296.

<sup>14</sup> 1. 298.

<sup>15</sup> 1. 386.

Othello's words in Act III. sc. iii,<sup>1</sup> "I found not *Cassio's* kisses on her Lippes," were copied in *The Honest Whore*, 1604, and in Massinger's *Emperor of the East*, 1631; and Suckling quoted some lines from the play in his *Goblins*. Sam Picke imitated one of Iago's speeches in his *Festum Voluptatis*, 1639, and Iago's Rabelaisian phrase in Act I. sc. i<sup>2</sup> is repeated in Sheppard's *Loves of Amandus and Sophronia*, 1650, and in Blount's *Academie of Eloquence*, 1654.

*A Midsummer-Night's Dream* was even more drawn upon than *Othello*. Titania's words to Bottom, "Come, sit thee downe vpon this flowry bed," etc.,<sup>3</sup> are imitated in Dekker's *Shomakers Holiday*, 1600; and different speeches by Bottom were quoted or imitated by Ford in *'Tis pity she's a Whore*, 1633, and Taylor in the Epistle to *Sir Gregory Nonsense*, 1630. Puck's lines, "He put a girdle round about the earth, In forty minutes,"<sup>4</sup> are echoed in Chapman's *Bussy D'Ambours*, 1607, and in Massinger's *Maid of Honour*, 1631-2; while other lines and passages are imitated in Marston's *Malcontent*, 1604; in Fletcher's *Lover's Progress*<sup>5</sup>; and in Massinger's *Duke of Milan*, 1623.<sup>6</sup>

The speech of Coriolanus,

"Now by the iealous Queene of Heauen, that kisse  
I carned from thee deare; and my true Lippe  
Hath Virgin'd it ere since,"<sup>7</sup>

is imitated in Beaumont and Fletcher's *Queen of Corinth*,<sup>8</sup> in Massinger's *Bondman*,<sup>9</sup> and in Shirley's *Coronation*<sup>10</sup>

Longaville's lines in *Love's Labours Lost*,<sup>11</sup>

"Fat paunches haue leane pates; and daynty bits  
Make rich the ribbes but bankerout quite the wits,"

are quoted in Walkington's *Optick glass of Humors*, 1607, and in John Clarke's *Paræmologia*, 1639; Berowne's "*Pompey the huge*"<sup>12</sup>

<sup>1</sup> Fol., p. 325

<sup>2</sup> Fol., p. 311. "your Daughter and the Moore, are making the Beast with two backs"

<sup>3</sup> Act IV. sc. i, Fol., p. 157.

<sup>4</sup> Act II. sc. ii; Fol., p. 149.

<sup>5</sup> i. 209.

<sup>6</sup> i. 297.

<sup>7</sup> Act V. sc. iii; Fol., p. 27.

<sup>8</sup> i. 198.

<sup>9</sup> i. 297.

<sup>10</sup> i. 479.

<sup>11</sup> Act I. sc. i; Fol., p. 122.

<sup>12</sup> Act V. sc. ii; Fol., p. 142.

is caught in Marston's *Malcontent*, and Moth's words about Samson and the town-gates<sup>1</sup> are echoed in Middleton's *Family of Love*.<sup>2</sup> Various speeches from *Much Ado* were imitated in Heywood's *Fayre Mayde of the Exchange*<sup>3</sup>; and borrowings from Dogberry's utterances by Armin in his *Italian Taylor*<sup>4</sup> first led Collier to believe that Armin had acted that character. Benedick's acceptance of Beatrice "for pity," is paralleled in *The Wild Goose Chase*, 1621.

Of the few verbal parallels which remain beyond those just detailed, we need not take individual notice. Some of them concern *Lear*, some *The Tempest*, some *Henry VI*, some *Julius Caesar*, and some *Henry V*. *Richard II*, *Pericles*, *John*, *Troilus*, *The Merchant* and *As You Like It* are also drawn from. A few cases in which incidents and scenes were imitated remain to be considered. The imitation of scenes is a field which has not yet been sufficiently explored, and further research would probably produce many more cases than those hitherto discovered. *Wily Beguilde*, probably written before 1596,<sup>5</sup> imitates the scene between Capulet and Juliet,<sup>6</sup> where the old man chides his daughter for refusing Paris, and besides echoing a phrase of Shylock's, imitates the moonlight scene towards the end of *The Merchant of Venice*. The parting of Romeo and Juliet is likewise imitated in *A Pastoral Dialogue*, by Thomas Carew, before 1638, and the speech of Laurence, instructing Juliet to take the potion, is copied by Fletcher in *The Knight of Malta*.<sup>7</sup> Richard III's forgetfulness in his instructions to Catesby in Act IV. sc. iii,<sup>8</sup> may be imitated in *Lingua*, 1602-7.<sup>9</sup> Beaumont and Fletcher in *A King and no King*,<sup>10</sup> in the scene between Arane and Arbaces (III. i), had in mind the scene between Volumnia and Coriolanus (V. iii). Ford in his *Love's Sacrifice*<sup>11</sup> imitated the great scene between Othello and Iago in Act III. sc. iii. Glapthorne in *Wit in a Constable*, 1639-40, imitated the scene between Dogberry and his watch in *Much Ado*,<sup>12</sup> and the same scene was imitated in *Lady Alimony*, 1659.

<sup>1</sup> Act I sc. ii; Fol., p. 125.

<sup>2</sup> l. 141.

<sup>3</sup> l. 177.

<sup>4</sup> l. 194.

<sup>5</sup> l. 28.

<sup>6</sup> Act III. sc. v. e.

<sup>7</sup> l. 198.

<sup>8</sup> Fol., p. 199.

<sup>9</sup> l. 112.

<sup>10</sup> l. 197.

<sup>11</sup> l. 379.

<sup>12</sup> Act III. sc. iii.

We have noticed in referring to these examples of borrowing that many of them do not appear to be due to book knowledge, but are simply the repetition of phrases and passages caught by the ear, with such misplacement of words and minor errors as such a process would entail. In an age when many playwrights were actors, and performed in others' plays, many of them would know by heart long passages, at least, from plays by their colleagues. Playwrights who frequented the theatres must have retained in the memory play-scrap and strong lines spoken by the actors. Thus a great deal of the borrowing we have noticed came from the theatre itself; it was sometimes conscious borrowing, and sometimes unconscious. "If," says Anthony Scoloker in his *Diaphantus*,<sup>1</sup> the author "haue caught vp half a Line of any others, It was out of his *Memorie*, not of any ignorance." Robert Armin, who reproduced several Shakspearean phrases, was a member of Shakspeare's company. Important as the Quartos and Folios were in establishing Shakspeare's lasting reputation, this constant repetition of phrases from memory shows clearly that, apart from them, Shakspeare's success in the theatre itself was sufficient to have won him fame among his fellows. What the publication of his works did, was to make them accepted as literature, to carry on his reputation through the turmoil of the seventeenth century, and to preserve his labours till their full worth could be appreciated. But apart from Quarto and Folio, Shakspeare the man, Shakspeare the poet, and Shakspeare the playwright, would not have been unrecorded in Elizabethan literature. The allusions to him and his works show that he was loved and that he was honoured, and that, though men did not recognise in him the greatest literary genius of England, yet in their praises, and particularly in their borrowings, they paid a tribute to the way in which he excelled them, and corroborated Browning's declaration of his most striking characteristic: "The royal ease with which he walks up the steps and takes his seat on his throne, while we poor fellows have to struggle hard to get up a step or two."<sup>2</sup>

In a number of instances the very form of the Shakspearean phrase and line is caught and repeated by the imitator. The parallelism

<sup>1</sup> i. 133.

<sup>2</sup> *Sh. Life and Work*, 1908, p. 169.

between the original and the imitation seems to be exactly similar to the likeness which exists between the parallel passages often cited as proofs of authorship in dubious cases. How much the fact that similar parallelism is here proved to be borrowing, would invalidate the use of the parallel-passage test, each editor must decide for himself in accordance with the nature of the case with which he deals ; to us it is sufficient to show that where parallelisms are not accompanied by general sameness of treatment and similarity of conception, and are not supported by metrical tests, it is extremely dangerous to attach importance to them.

8. **Allusions of Shakspeare's Successors to the Poet and his Works.**—Some index of the changes which came over poetry and drama during the seventeenth century is to be seen in the allusions to Shakspeare. The latter part of the century, more or less consequent upon the Commonwealth and identical with the Restoration, was a period of decline in the intellectual condition of the nation,—of decline which ceased at the advent of the eighteenth century, when started the rise to the Victorian era. By 1650 all the great Elizabethans were dead. Even in Jacobean times, however, the Elizabethan spirit was passing away. The old freshness, delicacy, richness and wanton joyousness of English verse had all but gone ; poetry became, on the whole, more measured, more learned and more sententious, and, at the same time, more satirical and vicious. Imagination was less powerful and less rich : in a more learned, but less wise age, geographical and classical errors in drama were well-nigh impossible, and anachronism practically disappeared ; but Ariel was dead. No longer the delightful children of myth tripped in the green ways of wonderful forests ; no longer the bright spirit of the imagination hovered over enchanted islands in the great ocean of life, and worked for human weal.

While these changes were developing, the social status of the theatre was raised : it became the favourite amusement of the court and of men of leisure. Gradually it grew less in touch with national life, and gradually it grew more coarse. The theatre was bound to pander to the tastes of its patrons, and to reflect their life. And then, while these developments were proceeding, the knife-edge of the revolution severed the past from the future.

A few men remained to carry on theatrical tradition to the Restoration stage; but the men of Dryden's age were effectually cut off from the life and thought of their fathers; and, though Restoration plays followed to some extent Elizabethan models, the old spirit had gone, the old language had changed, the old society had disappeared. Foreign influence and music were brought to the stage: the scenery of masques and operas led to the adoption of scenery for tragedy and comedy; the shameless wantonness of the court and leisured people tainted the whole of theatrical life and became characteristic of plays and players. Courtiers became playwrights, and playwrights became hangers-on of courts. The works of Shakspeare, in consequence of these changes, were no longer appreciated or understood by most, and many of them were altered and rearranged for the new theatre. In spite of the genius of Betterton, who made the tragic characters of Shakspeare great stage successes, the poet was best known, in a dissolute age that delighted in satire and comedy, by his own dissolute Falstaff. He was often declared to be inferior to the writers of that time. Since the "refinement" of the language, many of his common words, common also in our day, were obsolete and incomprehensible; and such was the state of affairs that one writer speaks of "his unfiled expressions, his rambling and indigested Fancys, the laughter of the *Critical*" (Ed. Phillips, 1675).

But amid all this ignorance and corruption one or two men saw clearly and held true. If the Puritan thought the poet fit author for a renegade king worthy of death, the greatest of Puritans, John Milton, paid his whole-hearted tribute to his predecessor. In the vitiated atmosphere of the theatre itself, one man, and he, "glorious John," the greatest critic so far in English, and the greatest literary man of his day, insisted on the pre-eminence of Shakspeare, and gave good reasons for the faith that was in him. If theatrical genius ran riot in elaborately gorgeous displays, and taste accordingly degenerated, one man, at least, and he one of the few true gentlemen of this unfortunate stage, Thomas Betterton, strove after higher ideals, and was greatly instrumental through his acting in bringing about the first systematic studies in Shakspeare.

In discussing this latter part of the century, it will be

convenient to adopt our previous arrangement into sections. These will be :

- a.* Allusions to Shakspeare himself as poet and playwright.
- b.* Borrowings from his works.
- c.* Mere references to his works and characters.
- d.* Alterations of his plays.

(*a*) *Allusions to Shakspeare as Poet and Playwright.*—Throughout the latter part of the seventeenth century the names of Jonson and Shakspeare are generally bracketed together, and this for two reasons. The first is that these two men represented in a way that no other authors could, the drama of the age that was gone; and the second is to be seen in the close way in which Shakspeare's reputation in that age was connected with Jonson's verses concerning him in the Folio of 1623, and his criticism in *Tyber*, and his talks with Drummond. In these verses and this criticism Jonson had represented Shakspeare as having had little Latin and less Greek, as having been ignorant of the Ancients, and as wanting art: he, on the other hand, had attempted to regulate English drama according to the principles established by classical precedent as then understood, and his own art was always conscious and deliberate. The men of the Commonwealth and Restoration, impressed by the pseudo-classical principles advocated in France, found Jonson's criticism confirmed by reading the Shakspearean text. They took up that ever-recurring battle between romantic freedom and classical propriety; and when they associated rare old Ben and Shakspeare, the former represented to them learning and art, and was identified with the classical side; and the latter represented natural genius, and was identified with romantic freedom. To these two, Fletcher was sometimes added; and then we have the glorious triumvirate in whom the old drama was thought to be summed up. A distinction was often drawn between Fletcher and Shakspeare: the muse of the former was said to be more feminine; the muse of the latter more masculine and strong. Flecknoe identifies Jonson with "Judgment" and also "Gravity and ponderousness of style," and Fletcher with "Wit" (ii. 85).

The main points of Jonson's criticism, confirmed by the theory

imported from France, were accepted on all sides, and were constantly being stated. The first reference to Shakspeare, the natural, untrained genius, is in *L'Allegro* of Milton, where, after referring to the learned Jonson, the poet proceeds in that often-quoted couplet :

" Or sweetest Shakespeare, Fancy's child,  
Warble his native wood-notes wild. (i. 372.)

Fuller comes next, saying of the poet : " He was an eminent instance of the truth of that Rule, *Poeta non fit, sed nascitur* (i. 483) — a passage afterwards stolen by Winstanley in his *Worthies*, 1684. Denham in his verses on Fletcher in 1647, says that he combines the natural genius of Shakspeare and the art of Jonson—" mixt like th' Elements, and borne like twins " (i. 504) — a compliment which Jasper Mayne afterwards paid to Cartwright (ii. 17), and Nahum Tate to Sir Francis Fane, who, he says, " can temper Shakespear's Flame with Johnson's Art " (ii. 317). The Prologue to *Julius Cæsar* in *Covent Garden Drollery* (ii. 172), sometimes ascribed to Dryden, represents Shakspeare as writing with a happy genius, excelling Jonson by far, and yet committing faults, designing like a master, while Jonson dissected humankind, and creating with such facility that " 'Twas well in spite of him whate're he writ." " Shakespear," says Flecknoe, in 1660 (ii. 85), " excelled in a natural vein "; and he then proceeds to remark that a comparison of Shakspeare with Jonson shows the difference " betwixt Nature and Art."

This criticism is repeated by Phillips in his *Theatrum Poetarum* (ii. 221), where he says of our poet and his work : " where the polishments of Art are most wanting, as probably his Learning was not extraordinary, he pleaseth with a certain wild and native Elegance." Sir Francis Fane, junior, repeats this estimate in complimenting Major Mohun of the King's Company in the Epilogue to *Love in the Dark* (ii. 216). The distinction between the two poets is again drawn in Margaret Cavendish's Prologue to all her plays (ii. 134) ; it is once more uttered by Denham in the well-known lines :

" Old Mother Wit, and Nature gave  
Shakespear and Fletcher all they have ;  
In *Spencer*, and in *Johnson*, Art  
Of slower Nature got the start." (ii. 159.)



Knightly Chetwood says ever the same thing :

"Shakspeare say'd all that Nature cou'd impart,  
And *Johnson* added *Industry* and *Art*." (ii. 304)

And Sedley aptly sums up the popular verdict, but transcends it in his bold conclusion, in the prologue to Higden's *Wary Widdow* (ii. 392) :

"*Shakspear* whose fruitfull Genius, happy Wit,  
Was framed and finisht at a lucky hit,  
The Pride of Nature, and the shame of Schools,  
Born to Create, and not to Learn from Rules."

In the Preface to Mountfort's *Successful Strangers*, a writer flatters the author in the usual strain :

"Hail thou the Shakspear of our present age, . . .  
Thou art not now, more learn'd then *Shakspear* then,  
Who to th' amaze of the more Letter'd men,  
Minted such thoughts from his own Natural Brain ;  
As the great Readers, since could ne're attain,  
Though daily they the stock of Learning drain." (ii. 341.)

Milton's epithet of "sweetest" is referred to in the *Athenian Mercury*, 1691 (ii. 378) ; while the statement that Shakspeare was probably more learned than the popular estimate allowed, is to be found in the Address to Tate's *Loyal General* (ii. 266).

All of these references, generally drawing a comparison between Shakspeare and Jonson, identifying the former with natural genius, and the latter with "art," show the influence of the latter's criticism. Other passages in Shakspeare's praise likewise show Jonson's influence. His "*Sweet Swan of Avon*" is repeated in the epistle of ten players in the first edition of Beaumont and Fletcher (i. 503). George Daniel, of Beswick, designates Samuel Daniel as "*Sweetest Swan of Avon*," in 1647—and George Daniel, as Grosart puts it, "idolized Ben Jonson, and set himself resolutely against the supremacy of Shakspeare" (i. 506). Samuel Sheppard, who wrote of making a pilgrimage to Shakspeare's tomb every year (ii. 12), repeated Jonson's remarks concerning the poet's excellence over classical tragedies in the lines :

"This Muse doth merit more rewards  
Then all the *Greek* or *Latine* Bards" (ii. 13.)

And Otway in 1680 (ii. 263), in the Prologue to his degenerate

version of *Romeo*, refers to the favour of "Eliza," or "Our James" which Jonson mentioned :

"A gracious Prince's favour chear'd his Muse,  
A constant Favour he ne'er fear'd to lose."

That a good many of these critical allusions are due to the acceptance of a tradition, rather than to adequate personal acquaintance with the poet's works, is shown in the way in which the borrowings from his text, once so common a feature, decrease in number, while the mere references to Falstaff, etc., are much more common. The same thing is shown in the way in which the writers follow the Jonsonian judgment, and the similarity in phrasing of their remarks on the subject. Very rarely does one find in all this matter the individual judgment of a man who has read the poet for himself, and gives his own verdict. That, and that alone, constantly sustained by one man, was wanted to raise English criticism from its lethargy, and eventually that came.

A reflection of the great attention given in these times to Falstaff and comedy, is to be seen in the frequent references to Shakspeare as a portrayer of humorous characters. George Daniel refers to "Comicke Shakspeare" in 1647 (i. 506); Cokaine writes of "*Shakspeare*, most rich in *Humours*," in 1653 (ii. 29). Scrope says of the "glorious triumvirate" in 1677-8 :

"They took so bold a Freedom with the Age,  
That there was scarce a Knave, or Fool, in Town  
Of any Note, but had his Picture shown."

Wilmot, in 1678, says that Shakspeare hits home with "a jeast in scorn." Temple declares Shakspeare was the first to open the vein of humour on our stage (ii. 265).

It is a dangerous thing for an age to be satisfied with itself; but the age of Dryden was quite certain that it was more refined and polished than the age of Shakspeare. It looked on its literary productions as more "correct." It was satisfied, too, that since those old, rough times, the language had been refined and perfected—indeed, the subject was so far advanced that the day was nigh when men would propound the delightful scheme of "fixing" the language. The literati of the Drydenian age often professed to

strive after the virtues of their predecessors, and to avoid their faults. For the faults to be avoided in Shakspeare, they took a hint from Ben. He had already laid down that the wit of Shakspeare sometimes defied control, and that far from blotting a line, he ought to have blotted a thousand. Once more in accord with his criticism, Dryden and his contemporaries found that Shakspeare was guilty of "waste of wit," and that in consequence of the early time at which he wrote, the uncultured people for whom he wrote, and the state of the language he wrote in, Shakspeare's plays had many rough and unpolished passages, and contained many improprieties of language.

J. Berkenhead, with all the adulation of a first-edition commendator, eulogises Beaumont and Fletcher in their first folio of 1647, and remarks of Shakspeare :

" *Shakespeare* was early up, and went so drest,  
As for those *dawning* houres he knew was best, . . .  
Brave *Shakespear* flow'd, yet had his Ebbings too,  
Often above Himselfe, sometimes below " (i. 512.)

This is the often-repeated verdict. In 1660 Flecknoe in his *Short Discourse* (ii. 85) says : " For Playes, *Shakespear* was one of the first, who invented the Dramatick Stile, from dull History to quick Comedy, upon whom *Johnson* refin'd " ; and he quotes what one said of the poet's writings, " that 'twas a fine Garden, but it wanted weeding." Edward Phillips in his *Theatrum Poetarum* refers to Spenser's " Rustic obsolete words," and his "rough-hewn clowterly Verses " ; and proceeds to Shakspeare's " unfild expressions, his rambling and undigested Fancys, the laughter of the *Critical* " (ii. 221). John Sheffield, Earl of Mulgrave, says of Shakspeare and Fletcher, " in many things they grosly fail " (ii. 290). The " Athenian Society " thinks, in 1692, that the reputation of Shakspeare would not suffer if many things which were printed for his were omitted (ii. 384) ; and it then refers, apparently, to an expression of opinion by Cowley in the Preface to his *Poems*, 1656, where he remarks on the avarice of some stationers who spoil books in giving " mangled and imperfect " versions, or with false additions, and then proceeds : " This has been the case with *Shakespear*, *Fletcher*, *Johnson*, and many others ; part of whose

*Poems* I should take the boldness to prune and lop away, if the care of replanting them in print did belong to me" (ii. 56). Apparently, then, Cowley, like his contemporaries, found unworthy matter in Shakspeare, but ascribed it to his publishers, or some other persons.

The widespread acceptance of the Jonsonian critical tradition is not surprising when we consider the position of Jonson himself. Not only were his plays more congenial to public taste than Shakspeare's, but he himself was what Shakspeare never was to the Restoration theatre-goers,—a personality. His principal plays were the successes of the King's Company, and he had such a reputation for "correctness," that it is little wonder that he was sometimes considered superior to Shakspeare. Thomas Shadwell, on several occasions, most emphatically expressed the opinion that Jonson was peer of playwrights; he accepts him as his model and directs others to imitate him, remarking, "he being the onely person, that appears to me to have made perfect Representations of Humane Life, most other Authors, that I ever read, either have wilde Romantick *Tales*, wherein they strein Love and Honour to that Ridiculous height, that it become Burlesque." Still, in his way, he pays the usual tribute to the excellence of Falstaff: "I never saw one except that of *Falstaffe*, that was in my judgment comparable to any of Jonson's considerable Humours" (ii. 157). In the Epistle to his *Virtuoso* he further remarks: "Mr. *Johnson* was incomparably the best Dramatick Poet that ever was, or, I believe, ever will be" (*ibid.*). And elsewhere, in a dedication to Sedley, he declares that two of Jonson's plays and one of Shakspeare's alone, except Sedley's *Antony*, make Romans speak like Romans. John Oldham, in a long Ode to Jonson, whom he addresses as "Great Thou," calls him the "mighty Founder of our Stage," and gives him chief place (ii. 235). So also Cavendish called Jonson "Poet of Poets" in *The Triumphant Widow* (ii. 239).

There are numerous instances, moreover, where the name of Shakspeare is disparaged in order to enhance different authors, in the commendatory verses before their volumes. This is not only to be found in editions of such favourite authors as Beaumont and Fletcher, but also in the verses before volumes by indifferent

poetasters, whose names might otherwise be forgotten. But the age was full of this sort of thing. Dryden's *State of Innocence*, according to Lee, was an improvement on Milton's *Paradise Lost*, and of "lofty" Lee, himself, one of his admirers said that his "loud thundering flights" should "strike the ears of all posterity." In other cases praise was conventional; some men praised Shakspeare as Earle's "vulgar spirited Man" praised Chaucer,—because others did so (*Micro-Cosmographie*, ed. Arber, 1895, p. 70).

Having thus noticed the general condition, we come to the greatest writer and critic of the time, John Dryden. The very nature of the age made Dryden a critic. Criticism had been fostered by interminable controversies and wrangles, which, whatever they did for the questions at hand, at least led men to seek after first principles, and distinguish what was vital from what was immaterial. No great literary man of the time could have escaped attack and censure; and no great literary man could suffer censure and fail to consider the principles which underlay his art.

But Dryden was not the man to rise superior to the errors and vices of his age. His faults are due, partly, to his ever-recurring difficulties in money affairs. He outstripped his contemporaries in the base adulation of his dedications. He excelled them in severe invective against those whom he assailed. He stooped to indulge the degraded taste of the coarsest of his audience and pandered to indecency in his dramatic work. His private life was not clean. Time after time he veered round, and deserted the fallen cause, for the cause then in the ascendant. The ardent eulogiser of Oliver Cromwell speedily welcomed "his sacred majesty," Charles II, to a land rejuvenated by his presence. *Amboyna* was written in 1673 to inflame the people against the cruel Dutch with whom England was at war, and it was dedicated to Shaftesbury's colleague in office, Clifford; but in 1681, without any apparent personal cause, and merely to please the Court and the Tories, the poet fiercely attacked Shaftesbury in the Achitopol of *Absolom and Achitopol*, and reviled him for his share in promoting the war that he himself had so conspicuously supported. In 1681 Dryden inflamed public opinion, already excited by the Popish Plot, against the Papacy, in his mordantly satirical play,

*The Spanish Friar*; in 1682 he identified himself with Protestantism in *Religio Laici*; but on the accession of James II the ardent Protestant turned Roman Catholic, and dedicated his pen to his new religion, though, perhaps, not against his conscience.

But the individualism of the man comes out here and there,—and it was his individualism and his learning which made him a great critic. He was one of the very few men who appreciated the greatness of Milton. He attempted to judge between French theory and English practice. The poor “Sisyphus of the stage,” he wrote plays to suit the tastes and pleasures of others rather than his own; but he would rather have tried epic, and attempted to prevail upon the court to provide him with means to do so. In accordance with the taste of Charles and literary practice he used rhyme in his plays, but finally followed his own judgment and Shakspeare, and adopted blank verse. He candidly avowed that his works contained bombast, and regretted that he could not destroy it. Of all those who came under the stinging lash of Jeremy Collier, he made the most honest and the most manly avowal of regret.

Thus it is with his criticism of Shakspeare. He was not always consistent. He was not always original. The Jonsonian traditional criticism as expanded by his contemporaries, he accepted, repeated, and excelled in harshness; but as his literary gift, his learning and his critical acumen were greater than those of his fellows, he learnt to overlook the little things which they thought so important, and he seized on the qualities which made Shakspeare pre-eminent.

Dryden's early prologues and epilogues contain no reference to Shakspeare, though Jonson and Fletcher are mentioned. He tells us that he was taught to admire the great dramatist by Sir William Davenant. His criticism up to *All for Love* in 1678 follows more or less on conventional lines, though it contains some of his finest utterances on Shakspearean drama; and even to the very end he never quite relinquished the conventional position, or rejected French theory. But about the time of *All for Love*, he seems to have relinquished formalism, and taken a new and independent lead.

Shakspere, he tells us in the *Essay*, 1668 (ii. 146), "was the Homer, or Father of our Dramatick Poets; *Johnson* was the *Virgil*, the pattern of elaborate writing; I admire him, but I love *Shakespeare*." Elsewhere, in the prologue to *The Tempest*, he expresses the same idea:

"Shakespear, who (taught by none) did first impart  
To Fletcher wit, to labouring Johnson Art.  
He, Monarch-like, gave those his Subjects Law,  
And is that Nature which they paint and draw." (li. 139.)

Here, of course, we have the "glorious triumvirate" associated with the different powers which convention had previously ascribed to them,—a point which Dryden elaborated on several other occasions. Jonson, we learn in the *Essay*, was more "correct" and observed all the laws, while Shakspere did not. Beaumont and Fletcher's plays had more regular plots than Shakspere's, and were far more popular—but in the Preface to *Troilus* in 1679, Dryden declared, in reference to the unities, etc., that the plots of both Fletcher and Shakspere were defective (ii. 246).

But most of Shakspere's faults, Dryden ascribed to the early time at which he wrote. Of Shakspere's predecessors and the steps which led up to him, Dryden takes no cognisance: to him as to most men of his day, it was enough to say that Shakspere was the father of the stage, and invented the styles which others copied. Since his day, however, the language had been "refined," and so it follows "that many of his words, and more of his Phrases, are scarce intelligible. And of those which we understand some are ungrammatical, others coarse; and his whole stile is so pester'd with Figurative expressions, that it is as affected as it is obscure" (Preface to *Troilus*, ii. 244). This was in 1679, after *All for Love*; but 1674 can tell the same story. We are once more referred to the "improvement" of the language, and proceed: "But, malice and partiality set apart, let any man who understands English, read diligently the works of *Shakespear* and *Fletcher*; and I dare undertake that he will find, in every page, either some *solecism* of speech, or some notorious flaw in sence." But this was due to the ignorance of times in which they lived. "Poetry was then, if not in its infancy among us, at least not arriv'd to its vigor and maturity; witness

the lameness of their plots : many of which, especially those which they writ first, (for even that age refin'd itself in some measure,) were made up of some ridiculous, incoherent story, which, in one play many times took up the business of an age. I suppose I need not name *Pericles, Prince of Tyre*, nor the Historical Plays of *Shakespear*" (*Conquest of Granada*, ii. 174). But not only have we refined the language of those rough old times ; we have refined their wit also. Truth to tell, Dryden goes on, "the wit of the last age was yet more incorrect than their language." Shakspeare himself, "who many times has written better than any poet, in any language, is yet so far from writing wit always, or expressing that wit according to the Dignity of the Subject, that he writes, in many places, below—the dullest Writer of ours, or of any precedent age. Never did any author precipitate himself from such heights of thought to so low expressions, as he often does." And even before the *Conquest of Granada*, in the *Essay* of 1668, Dryden assures us that "*Shakespeare's* language is a little obsolete."

Not only was the incorrectness of Shakspeare's wit and language due to the age in which he had the misfortune to live, but to the same cause must we ascribe the superiority of Beaumont and Fletcher, who, coming after Shakspeare, better understood how to imitate "the conversation of gentlemen":—"whose wilde debaucheries, and quickness of wit in repartees, no Poet can ever paint as they have done."

The bulk of the criticism noted above is due to a false conception of the Elizabethan age, to inaccurate knowledge of Shakspeare's relation to his stage, to the classical theories then held, and to Restoration taste in drama. Some of it is due to the Jonsonian tradition, and the old identification of Jonson with art, and Shakspeare with natural genius. To this Dryden refers again in *Granada* (ii. 175). "And what correctness, after this," he asks, "can be expected from *Shakespear* or from *Fletcher*, who wanted that learning and care which *Johnson* had?" In the *Essay* he tells us that Shakspeare is "naturally learn'd. . . . He is many times flat, insipid; his Comick wit degenerating into clenches, his serious swelling into Bombast." And as this "natural genius" of Shakspeare's sometimes soared so high, and sometimes grovelled so low,



the poet sometimes fell into "a lethargy of thought, for whole scenes together" (*Granada*, ii. 176); while in *Troilus and Cressida*, probably "one of his first endeavours on the Stage," there is a great falling off as the play proceeds, so that "the later part of the Tragedy is nothing but a confusion of Drums and Trumpets, Excursions and Alarms," and parts of the piece are "a heap of Rubbish" (*Troilus*, ii. 244-5). To the extension of the Jonsonian tradition likewise may we ascribe the statement in the Preface to *An Evening's Love* that Shakspeare was guilty of superfluity and waste of wit (ii. 170).

We have already seen above how Dryden censured the compression of an age into the compass of a play, and instanced *Pericles* and the historical plays as offenders in that respect. His general estimate of the plots of the last age—except Jonson's—is that they were weak, and his general criticism is an enlargement of Jonson's in *Every Man out of his Humour*, in accordance with the theories of his time. In the *Essay* he instances the superiority of French plays in that they are not complicated by under-plots; and in the belief that absolute truth can only be obtained through the unities, he condemns Shakspearean histories, where thirty or forty years are "cramp't into a representation of two hours and a half." Part of his criticism of *Troilus* may be traced to the influence of the Heroic play: "The chief persons, who give name to the Tragedy, are left alive: *Cressida* is false, and is not punish'd" (ii. 245).

But though, like his contemporaries, Dryden thought Jonson more correct than Shakspeare, he constantly asserts the superiority of the latter:

"Has not great *Johnson's* learning often fail'd?  
But *Shakspear's* greater Genius still prevail'd":

and in his *Satires of Juvenal* he refers to Jonson's Folio verses as "An Insolent, Sparing, and Invidious, Panegyrick."

In and after *All for Love* he goes back on several of his former criticisms. In the *Essay* he advocated rhyme in tragedies, in accordance with the popular taste, and the influence of Charles II; in *The Rival Ladies* he identified blank verse with *prose mesurée*,

and declared that the English tongue so naturally glides into it, 'that in writing Prose 'tis hardly to be avoyded.' And in his *Essay Of Heroick Playes* he remarked: "It was onely custome which cozen'd us so long: we thought, because Shakespear and Fletcher went no further, that there the Pillars of Poetry were to be erected That, because they excellently describ'd Passion without Rhyme, therefore Rhyme was not capable of describing it. But time has now convinced most men of that Error" (ii. 171). Time however, was soon to convince the poet that rhyme was wrong. Like Milton, who found rhyme "the Invention of a barbarous Age, to set off wretched matter and lame Meeter," he departed from his old practices and criticism, and professing "to imitate the Divine *Shakespeare*," disencumbered himself of rhyme in *All for Love* (ii. 243). And a few years later, in 1683, he practically rejected in principle his previous insistence on the unities. In *The Vindication* he remarks: "Am I tied in *Poetry* to the strict rules of *History*? I have follow'd it in this Play more closely, than suited with the Laws of the *Drama*, and a great Victory they will haue, who shall discover to the World this wonderful Secret, that I have not observ'd the Unities of *place* and *time* . . . 'Twas our common business here to draw the *Parallel* of the Times, and not to make an *Exact Tragedy*: For this once we were resolved to erre with honest *Shakespear*" (ii. 177-8). From the very first he seems, moreover, to have resisted the French influence, and to have constantly kept Elizabethan drama in view for comparison or example. In his praise of Shakspeare he refers, like Margaret Cavendish, to the poet's universality; to his splendid characterisation; to his comprehension of the workings of passion; to the beauty and depth of his thought; to his superiority over all his contemporaries and over all his successors.

In his alterations of Shakspeare's plays he stooped to supply current needs. He did what others had done before him, and by his example led others to do the same thing far worse after him. But "all things work together for good": alterations were then all that was possible, in most of the plays, and they prepared the way for a better time coming.

For the rest, his knowledge was not, and could not be, always

exact. *Troilus* he described as an early play; *Pericles* was the first product of Shakspeare's muse, he elsewhere says (ii. 303); and most of his plots, he remarks in the Preface to *An Evening's Love*, come from the *Hecatommiti* of Cinthio (ii. 170).

Dryden's adverse criticism, supported by Rymer, as it was in part, could not escape attack. An anonymous writer in *The Censure of the Rota* records that a critic was sorry Mr. Dryden, when he charged Shakspeare and Fletcher with solecisms, did not read his own writings with the same spectacles (ii. 197). Once more Dryden is trounced in Clifford's *Notes upon Mr. Dryden's Poems* (ii. 325): "There is one of your Virtues which I cannot forbear to animadvert upon, which is your excess of Modesty; When you tell us in your Postscript to *Granada*, that *Shakespear is below the Dullest Writer of Ours, or any precedent Age*," etc. And once more Mr. Bays is twitted about his criticism in *The Reasons of Mr. Bays changing his Religion* (ii. 336). But the most formidable critic who rose against Dryden was Gerard Langbaine, who, though not gifted with Dryden's critical gifts, certainly had more exact knowledge of Shakspeare's sources, etc. He repeats the usual statements about art and nature, and little learning, though he thinks Shakspeare knew French and Italian well (ii. 359); but he rises against this "Poetick *Almanzor*, to put a stop to his Spoils upon his own Country-men" (ii. 347). After reviewing Dryden's various statements against the old poets, he likens him, with some little truth, to Dr. Charleton's picture of a Malignant Wit, "who, conscious of his own Vices, and studious to conceal them, endeavours by Detraction to make it appear that others also of greater Estimation in the world, are tainted with the same or greater." He then accuses the poet of ingratitude to the old dramatists, to whom he owes so much, and proceeds to declare that Dryden's improprieties and solecisms are equal to those committed by the men he criticises. But he afterwards acknowledges that Dryden, in a soberer moment, admitted the superiority of Shakspeare. Langbaine then proceeds to detail the plays of Shakspeare, admitting into the canon all those apocryphal plays now generally rejected.

Nor did Rymer himself go unscathed. Dryden condemned him

in 1694. In a letter of that year to Dennis he says, "For my own part I reverence *Mr. Rymer's* Learning, but I detest his Ill Nature and his Arrogance I indeed, and such as I, have reason to be afraid of him, but *Shakespear* has not" (ii. 402); and Dennis, to whom the letter was written, in the previous year had published his *Impartial Critick; or some Observations Upon . . . A short view of English Tragedy* (ii. 396). John Oldmixon, in 1665, in a letter likewise censured "*Mr. Rimer*" (ii. 404).

The great controversy of the end of the century was started by Jeremy Collier in 1698. His *Short View* was a terrific, well-deserved and invincible onslaught on the licentiousness of the stage. All concerned, from the least considerable offender to "glorious John," came under his vigorous lash. And Shakspeare, too, had to suffer attack.

Necessary as Collier's book was, and successful as it proved to be, it led in some matters to false conclusions, and it was partly based on false critical canons. Of its success there can be no question: it helped to purge the drama of its uncleanness. But it also proceeded in parts on the old principle, common to Puritan critics, that the office of drama was not, "to hold, as 'twere, the mirror up to nature," but to inculcate moral lessons, as a homily would do.

In the Shakspearean parts of his book, Collier was not fortunate: he first of all instituted a parallel between Phædra and Ophelia, saying of Shakspeare's heroine, after one of his rare lapses into bad taste, "To keep her alive only to sully her reputation, and Discover the Rankness of her Breath, was very Cruel." Collier objects to the mad songs Ophelia sang. His next Shakspearean passage deals with the poet's immodesty, which he considers so great that it is not necessary to tender evidence; and he then proceeds to praise the modesty of Jonson. In regard to the profane language of the stage he thinks Shakspeare is "comparatively sober." In regard to the dramatist's clerical characters he remarks that Shakspeare, for the most part, "holds up the Function"; and continues that even his Sir John, the Parson of Wrotham, in *Sir John Oldcastle*, has his redeeming virtues. And next he instances Falstaff, and Flowerdell in *The London Prodigall*, as cases in which the poet does not encourage vice by rewarding it with success:

Falstaff "dies like a Rat behind the Hangings"; and Flowerdale is reformed entirely and repents before he gets good fortune (ii. 409).

Of the truth to life of Ophelia's songs we need not remark. J. Drake, in 1699, professed to "set in a true light" Collier's book, in his *Ancient and Modern Stages Survey'd*, and devoted some space to the cause of Ophelia, the supposed rankness of whose breath he none too amiably ascribes to "a bad nose, or a rotten Tooth" of Mr. Collier's own. His apology for *Hamlet*, of which he garbles the story and which he does not understand, is once more based on the same old ground of "moral" lessons. "The Criminals," he notes, "are not only brought to execution, but they are taken in their own Toyls." He then proceeds to draw a general "Moral" from the play, and continues: "The Tragedies of this Author in general are Moral and Instructive, and many of 'em Such as the best of Antiquity can't equal in that respect. His *King Lear*, *Timon of Athens*, *Macbeth*, and some others are so remarkable upon that score," etc. (ii. 425).

Collier's mention of *Sir John Oldcastle* and the Parson therein and of Flowerdale in the *Prodigall* is unfortunate, since those plays are not Shakspeare's; but such a consideration was not, and could not have been, urged by Congreve in his reply to Collier (ii. 410). That writer in his *Amendments*, 1698, sheltered himself behind Shakspeare and Jonson, and criticised Collier's conclusions concerning Sir John the cleric. To Congreve's book an anonymous writer replied in *Animadversions*, etc., 1698, and Collier in his *Defence*, 1699 (ii. 415, 423). One of the most sensible books which this controversy produced is the anonymous *Defence of Dramatick Poetry*, 1698, where the author's remarks on the unities are worthy of special attention (ii. 412).

The attitude of the Restoration playgoer towards the old drama is best shown in the diary of Pepys (ii. 89-97). His slashing condemnation of some of our most treasured Elizabethan plays—"the most insipid ridiculous play that ever I saw in my life"—is only parallel to the statements of which even Dryden was sometimes capable. "Now the old plays began to disgust this refined

age," says Evelyn (ii. 108). This refined age loved shows and spectacles, and the old plays had to compete with newer and racier pieces in which machines and modern contrivances were used, and in which the female parts gave more scope to Mrs. Ellen Gwyn and her sister-actresses.

(b) *Borrowings from Shakspeare's Works*.—After the year 1650 there is a very great falling-off in the number of borrowings. Of the plays so quoted in the earlier half of the century,—*Romeo*, *Richard III*, the Falstaff pieces, and *Hamlet*,—the Falstaff plays lead with seven instances; *Romeo* and *Hamlet* follow, each with three; and *Richard III* has none. The poems had gone out of fashion; only two borrowings from the *Venus* are recorded, and none from *Lucrece* and the *Sonnets*. 1 *Henry IV* and *Much Ado* each provide two cases; *Richard II*, the *Dream*, the *Merchant*, *Othello*, *The Winter's Tale*, and *Cymbeline*, only one each. All this shows declining interest in Shakspearean plays.

(c) *References to Shakspeare's Works*.—The mere references to characters and plays indicate what most gained attention. Falstaff greatly predominates. It is not desirable or necessary to enumerate the instances in detail. Falstaff is referred to, by way of satire, humour, or illustration, some forty times, far surpassing in number the first play, which is *Hamlet*. *The Tempest* is alluded to often; this was partly due to Dryden's alteration; but it was most of all due to the political aspirations of master Trinculo and his colleague Stephano,—characters which had a particular interest for the writers of those times. The majority of the *Tempest* allusions concern Trinculo. *Othello* equals *Hamlet* in references, due greatly to the play's revival, by Killigrew's company, when Betterton probably took the leading part. The other plays come below these. Many of the allusions were due to the Restoration alterations of the plays: this was particularly so in the case of *Macbeth*, *Romeo*, *Lear*, *Troilus*, and *Timon*, while *Henry VIII* was made popular by Davenant, and the *Dream* and *Shrew* contained two favourite comedy characters, Bottom and Sly. *Richard III*, at one time so popular, is only referred to once other than in lists; only one allusion is made to the old favourite Hotspur; and the *Errors*, *Venus*, *Henry V*, *Pericles*, and

*Lear*, are likewise seldom referred to, except for notices in lists of the plays ; and a great many of the allusions in our second volume are merely mentions in play-lists. It is interesting and important to notice that, in this age, when most of the legends about Shakspeare had their origin, his best-known character was Falstaff

(d) *Alterations of Shakspeare's Plays*.—We have already noticed the critical objections which Restoration writers urged against Shakspeare : how his language was obsolete, because of the refinement which had taken place since the barbaric times in which he wrote ; how many of his scenes were weak, and he was guilty of lethargy of thought ; how his plots lacked coherence and neglected the unities. The age was attached to the heroic play, and loved scene and spectacle, and, owing to the short run of plays, dramatists had difficulty in supplying the demand. All this helped playwrights to indulge in the alteration of Shakspeare's plays. They went to Spanish and to French for their plots : and why not to Elizabethan drama ? If they wanted a precedent for the alteration of the plays of their predecessors, they could cite the age whose plays they proceeded to adapt, and name among others, Shakspeare.

With genius, the ends always justify the means : but woe to the ordinary mortal who dares walk in the charmed circle where genius treads. And when we come to consider the desecration of supreme romantic drama by men more or less blind to its beauties, the case is worse than their renovation of mere indifferent plays.

All the Restoration alterations are not born of critical blindness, and are not base by nature. Some of them, and some of the best of them, perhaps, were made in deference to a public who liked spectacles and heroic plays ; and some of them were made by the very persons who fought the cause of Shakspeare, and who alone were competent to realise his greatness. On their worth individually, we have not here the space to make lengthy remarks ; it should be sufficient to enumerate them in chronological order. We should notice that other Elizabethan plays than Shakspeare's were altered, though Shakspeare suffered most, and that though *Lear* was tampered with, *Hamlet* and *Othello* were untouched. Before the commencement of the recognised dramatic alterations, several alterations and adaptations of various plays had been made.

Thomas Jordan in the *Royal Arbor* (1660-4?) printed ballads on the plots of the *Winter's Tale*, the *Merchant*, and *Much Ado* (ii. 87); and about the time of the Restoration *The Merry conceited Humors of Bottom the Weaver* appeared as a drollery, detached from the *Dream* and somewhat altered.

If *The Tameing of a Shrew* which Pepys saw on April 9, 1667, and in which, he mentions, Lacy played "Sawney," is Lacy's *Sawney the Scot*, an adaptation of Shakspeare's *Shrew* not published till 1698, then Lacy commenced the Restoration adaptations of Shakspearean drama (ii. 97).

Dryden and Davenant, in 1667, produced their joint adaptation of *The Tempest*, with its famous prologue (ii. 139). Their play was described by Richard Head in 1675 as "the late rectified inimitable *Tempest*" (ii. 220); but the "rectification" is by no means an indisputable advantage. Dryden wrote a preface to the edition of the play in 1669, by which time Davenant was dead.

Before his death Davenant, "Cousen," as one called him, to Shakspeare, blended together *Measure for Measure* and *Much Ado* as his *Law against Lovers* (ii. 150). In 1668 was published *The Rivals*, by the same author, founded to some extent on *The Two Noble Kinsmen*, the parts of the play most used being the Fletcherian parts (ii. 151). It is doubtful whether the *Henry VIII*, known as Davenant's, is an alteration in the ordinary sense, or merely means his staging of the play (ii. 97).

In 1674 Thomas Duffett—"hog" Duffett, as Dr. Furnivall called him, and once a milliner,—mutilated and burlesqued parts of *Macbeth* in his *Empress of Morocco*; and in 1675 he degraded *The Tempest*, through its Dryden and Davenant version, into a "bawdy burlesque," *The Mock-Tempest* (ii. 207, 209). Oldys notes that on one occasion ladies and persons of quality left the play-house because of the scurrilous ribaldry in the latter play (ii. 212).

Thomas Shadwell, in 1678, produced his *History of Timon of Athens*, founded on Shakspeare's *Timon*, in which play Betterton acted the leading part (ii. 239).

In 1679 was produced Dryden's version of *Troilus and Cressida*, the prologue of which Betterton spoke, representing the ghost of Shakspeare. We have already referred to the remarkable preface



which introduced the printed text. In the preceding year, 1678, in *All for Love* Dryden had abandoned rhyme, and professed to follow Shakspeare.

Dryden's example and influence in 1678 and 1679 seem to have been responsible for the number of adaptations of Shakspearean plays which speedily followed. In 1680 Thomas Otway produced his *History and fall of Caius Marius*, altered from *Romeo*, of which it is a sad debasement, wherein Betterton and Mrs. Barry took the leading rôles (ii. 263). For many years this play continued to be a favourite. In the same year and the following year were published the three civil-war plays of John Crowne, founded on *Henry VI* (ii. 259, 277). The first part was suppressed through the Popish faction, who opposed its representation (ii. 346).

In 1681, likewise, Nahum Tate made his alteration of *King Lear*, and wrote for it an apologetic prologue. Until Macready "ventured upon a modern heresy in favour of Shakspeare," Tate's *Lear* was the accepted play at the theatre (ii. 268). The result of *Lear* encouraged Tate to alter *Richard II* in 1681 into *The Sicilian Usurper*; and in the following year he altered *Coriolanus* into the *Ingratitude of a Commonwealth*, where he once more pays his tribute, in the dedication, to the greatness of Shakspeare.

In 1682 Durfey's *Injur'd Princess*, founded on *Cymbeline*, was published. Durfey's version is shorter than Shakspeare's play, and nowhere does Durfey acknowledge his indebtedness to the great dramatist.

Four years later, in 1686, Ravenscroft published his alteration of *Titus Andronicus*, a play which he thinks "seems rather a heap of Rubbish than a Structure" (ii. 319).

John Sheffield, earl of Mulgrave, in 1692 made his alteration of *Julius Cæsar* (ii. 382); and in that year *The Midsummer Night's Dream* was made into an opera "with additions, Songs and Dances, twenty-four Chinese, and Juno 'in a Machine drawn by Peacocks,' " (ii. 385).

In 1700 *Measure for Measure* was played at Lincoln's Inn Fields Theatre, "now very much alter'd: With Additions of several Entertainments of Musick" (ii. 432).

Killigrew's suggestions for the alteration of *Julius Cæsar* we

have reserved to the last, because of uncertainty in regard to the date. The MS. preserved in the British Museum, and which we print (ii. 98), appears to be the draft of a letter. His suggested alterations are exceedingly poor, and are the result of an absolute misunderstanding of the character of Brutus, of whom he says: "Brutus certainly is a diffective charrecter at best, and therefore I thought wanted all the Assistance poetical liberty woud allow him" (ii. 101).

ε. **Legends of Shakspeare and his Works.**—The death of Shakspeare so early in the seventeenth century, the scarcity of biographical details concerning him, the interest which his works aroused and the almost complete severance from the past caused by the civil wars, all contributed to the formation of a considerable body of legends concerning the poet. Before considering how we may attempt to determine the value of the various stories bequeathed us, it would be well to give their import.

The highest honour that Stratford can boast of, as Phillips said (ii. 222),<sup>1</sup> is the birth there in April, 1564, of William Shakspeare. Reliable evidence tells us that John Shakspeare, the poet's father, was a glover and a farmer. He is described again as a glover in the Plume MSS. (ii. 68), by Aubrey as a butcher (ii. 260), and by Rowe as a dealer in wool<sup>1</sup> (Gray, 75-79). Only one notice has come down to us of his appearance, and his opinion of his son. "Sir John Mennes," says the Plume MSS., "saw once his [Shakspeare's] old father in his shop—a merry-cheekt old man, that said, 'Will was a good honest fellow, but he daarest have crakt a jesst with him att any time.'" From Rowe we learn that Shakspeare went to the free-school in Stratford: this would be in 1571, when the boy was seven years old.

On leaving school, says Rowe, he followed the occupation his father proposed to him; Aubrey's account is that he followed his father's trade, as butcher:—and "when he kill'd a Calfe he would

<sup>1</sup> Rowe wrote in 1709, and is, therefore, without the scope of our volumes; but as his traditions come from Davenant and Betterton, it seems proper to consider his remarks. An excellent book on these and other questions, is J. W. Gray's *Shakspeare's Marriage*, 1905. Mr. Gray quotes Rowe, Cibber, and all the writers of traditional matter quoted in our volumes. For Rowe and Cibber, I give references in Mr. Gray's volume.

doe it in a high style, and make a Speech ” ;—and also that he was a schoolmaster in the country. Dowdall says (ii. 391) that he was bound apprentice to a butcher before he ran away to London. Another butcher’s son in the town, we learn from Aubrey, equalled him in wit, but died young. From Richard Davies, about 1688 (ii. 335), we first learn that Shakspeare got into trouble through stealing venison and rabbits from Sir Thomas Lucy, who had him often whipped, and whom he satirised in Justice Clodpate (Shallow). Rowe repeated the story in 1709, remarking that Shakspeare had fallen into ill company, and adding that he wrote a ballad on Lucy, and was then so prosecuted that he was obliged to leave his affairs and family in Warwickshire, and depart for London.

Aubrey dates his departure 1582, when the poet was eighteen years of age. Dowdall says Shakspeare was received into the London playhouse as a servitor ; Rowe describes his position as “mean” ; Ward says merely that he frequented plays in his youth ; but the most elaborate version is recorded by Colley Cibber, who derived his information from a certain gentleman, who was informed by Dr. Newton (Milton’s editor), who was told by Pope, and he by Rowe, and Rowe by Betterton, and Betterton by Davenant (Gray, 79–80). According to this story Shakspeare held horses’ heads at the theatre door, and even became eminent in that profession, for he gained notice, and hired boys under him to do the work, who were known as “Shakspeare’s boys” : and so he afterwards was introduced into the theatre itself. Malone records a stage-tradition that he was call-boy.

Aubrey says that he became an actor, and did very well, and that he wrote plays which were successful. Rowe records that the “top of his performance” was the ghost in *Hamlet*. Ward writes (ii. 111) that Shakspeare supplied the stage with two plays every year, and derived such an income from it that he spent at the rate of £1000 per year. According to a line by Randolph, in 1651 (ii. 19), it was through his comedies that Shakspeare became rich. Aubrey states that he returned to Warwickshire once a year, and that on the way he stopped at the Crowne Taverne kept by John Davenant, the father of William ;—and according to Aubrey, also, William

Davenant would sometimes, over a glass of wine, countenance the current gossip that he was Shakspeare's natural son. John Manningham, a barrister of the Middle Temple, records an intrigue that the poet was supposed to have had with a citizen's wife in London, which, again, may only be gossip of the day (i. 98). A tradition handed down by Davenant, and recorded by Rowe, is that Southampton at one time gave Shakspeare a thousand pounds wherewith to make a purchase he had a mind to.

The legends which seem to have been most prevalent were those which associated Jonson and Shakspeare—almost invariably associated by the writers of the latter part of the seventeenth century in their reference to the men and the drama of “the last age.” Rowe relates that, out of his gentleness and sincerity, Shakspeare helped Ben Jonson when his work had been refused, and recommended him. Various stories are told of the two poets in taverns. According to an Ashmolean manuscript (ii. 3), it was in a tavern that Ben and Shakspeare jointly composed the former's humorous epitaph. Aubrey tells us that Jonson and Shakspeare “did gather Humours of men dayly wherever they came,” and says that, in a tavern at Stratford-on-Avon, the latter made the extempore epitaph on Combes the usurer. The anecdote of the encounter between Jonson and the poetic highwayman who alluded to Shakspeare, seems to have been greatly liked, and is printed in *Witts Recreations*, 1640 (i. 441), and in a miscellaneous MS. volume in the Diocesan Registry at Worcester (ii. 224). Another anecdote represents Shakspeare as the godfather of one of Jonson's children, when the poet said, “I have beene considering a great while what should be the fittest gift for me to bestow upon my God-child, and I have resolv'd at last ; . . . I'll e'en give him a douzen good Lattin Spooones, and thou shalt translate them.” Versions of this are given in *Merry Passages and Jeasts*, by Sir Nicholas L'Estrange (ii. 8), and in the Plume MSS. (ii. 68). Ward states that Shakspeare died through a fever contracted at a merry meeting between Drayton, Jonson, and himself, where “it seems [they] drank too hard.” Davies says that he died a papist. He was buried at Stratford on April 25, 1616 (and April 23, the day of his death, has been assigned by tradition as the day of his birth also), and, according to Dowdall,

his wife and daughters earnestly desired to be buried by him. Dugdale notes that his monument was made by Gerard Johnson, and Aubrey writes that he was told that the poet left two or three hundred pounds per annum to a sister.

Ward repeats the usual statement of late seventeenth century authors, that Shakspeare was a natural wit, without any art; Aubrey, incorrectly repeating Jonson's statement concerning Shakspeare's never having blotted a line, gives a remark from Shadwell and Davenant that he was a prodigious wit, and says that he was very good company, and a handsome, well-shaped man.

The legend of the Bidford drinking, which represents the poet as having a convivial time with the Bidford "sippers," is even less authentic than any of the legends mentioned above, as no trace of it occurs before the middle of the eighteenth century (Gray, 252).

A few legends have come down to us concerning the plays. Aubrey's note that Shakspeare got the humour of the Constable in *A Midsummer-Night's Dream* from an original at Grenden, Bucks, must refer to *Much Ado*. Dryden remarks that Shakspeare himself said he was forced to kill Mercutio in the third act of *Romeo* to prevent being killed by him (ii. 176). Rowe records that Elizabeth was so pleased with Falstaff that she ordered the poet to show him in love, and he then wrote *The Merry Wives*. Dryden also says that Ben Jonson, "in reading some bombast speeches of *Macbeth*, which are not to be understood, . . . used to say that it was horror" (ii. 175). And lastly Gildon writes (ii. 417) that he was told that Shakspeare "writ the Scene of the Ghost in Hamlet, at his House which bordered on the Charnel-House and Church-Yard."

Some of these legends have no great claim to acceptance. In examining them we should consider the idea of Shakspeare which the late seventeenth century writers held, the sources from which they were said to be derived, and the character of the men who recorded them. The survival of traditions is in no way connected with the authenticity of their sources; traditions survive and grow according to their acceptability to the people who transmit them. The Bidford story may be at once rejected: it is not recorded till a century and a half after the poet died, and is not authenticated.

Aubrey derives some, at least, of his information from William

Beeston, son of Christopher Beeston, who, according to Malone, was one of Burbage's company (*Historical Account*, 1821, iii. 221). Aubrey notes that Beeston knew most of Shakspeare from Mr. Lacy. But Aubrey himself journeyed to Stratford to get material, and various statements by him have the appearance of local traditions. The value of Aubrey's remarks depends greatly on the character of the man himself, and a list of the subjects on which he wrote—Day-Fatality, Ostenta, Blows Invisible, Visions in a Beril, Converse with Angels and Spirits, etc.—is in no way calculated to reassure us. Mrs Stopes says of him, "He was credulous and inexact to an extraordinary degree." (See her lists of his writings, *Bacon-Shakspeare Question*, 1888, 110.)

Ward was vicar of Stratford-on-Avon, and appears to have known Shakspeare's daughter, Judith. The earliest of his notes was not made until at least forty-five years after Shakspeare died.

Richard Davies, who is thought to have annotated Fulmans's MS., was rector of Sapperton in Gloucester. He gives no authority for his statements and is apparently recording local traditions.

Dowdall remarks in his letter to Southwell, that he derived his information from the clerk at Stratford, then above eighty years old. The letter is said by its first editor to have come from the papers of Lord de Clifford, sold in 1834. This editor is said by Lowndes to be J. P. Collier. The MS. has not since been found (Gray, 250). Rowe derived most of his information from Betterton the actor, to whom the Elizabethan stage-tradition was handed from the old actors by Davenant, and who, out of his regard for Shakspeare, made a journey to Warwickshire to gather up "remains." Thus Rowe's information was gained at some considerable time after Shakspeare's death. The story that Southampton gave the poet £1,000, some third person assured Rowe, came from Davenant.

Cibber's account is less trustworthy. He does not write until nearly a century and a half after the poet died, and his story is transmitted to him through six successive persons, the last of whom is unknown.

The late part of the seventeenth century prized Shakspeare as a writer of comedy; he was famous, above all other things, for that

merry roysterer Falstaff. Very little of his biography was known, even to the best informed of men. He was associated principally with Jonson, who was known to be no puritan ; and, outside of his works, he was known mostly from Jonson's remarks concerning him, and thought to be a man of great natural wit, but no learning.

This was a chance for tradition. The gods never lack biography. The few stories which the later-day actors could collect concerning a departed and almost forgotten hero, would be accepted, with interest and gratitude. It would be natural to believe, in the absence of other information and in a day when less attention was given to other plays of his, that the creator of Falstaff would himself delight in the "misrule of tavernings." And it would be natural in a little place like Stratford that every tradition should be cherished concerning the town's one great man.

The majority of these traditions may have had their remote origins in facts . what these facts might have been, it is now quite impossible to say ; and the only safe method is to keep these traditions entirely apart from the ascertained biography of Shakspeare.

# CHRONOLOGICAL LIST OF SHAKSPERE ALLUSIONS

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\* EDMUND SPENSER, 1591—1594.

And there, though laft not leaft is *Aetion*,  
A gentler fhepheard may no where be found :  
Whofe Mufe, full of high thoughts invention,  
Doth like himfelfe Heroically found.

*Colin Clouts come home againe.* 1595. *sign. C 2* [4to.]  
(See *New Shakspeare Society, Allusion-Books, I. pp. xxiv, 168.*)

That Spenser's stanza on Aetion really refers to Shakespeare is established by the fact that no other heroic poet (*i. e.* historical dramatist, or chronicler in heroic verse) had a surname of heroic sound. Jonson, Fuller, and Bancroft have similar allusions to our bard's warlike name. Mr. J. O. Halliwell-Phillips remarks that "the lines seem to apply with equal propriety to Warner": (*Life of Shakespeare* : 1848 : p. 142.) But Warner is not an heroic but a premonitory name.

Malone's two attempts (Ed. 1821, vol. ii, p. 274) to explain the meaning of Aetion are equally unfortunate. He seems not to have known that *Ἀετίων* was a Greek proper name, borne, in fact, by the father of Cypselus of Corinth, and by two famous artists. It should be written Aetion, and pronounced (like Tiesias in Milton) with accents on the first and last syllables. Its root is surely *ἀετός*, an eagle ; and it is, therefore, appropriate to one of "high thoughts" and heroic invention.

Three verses in *Colin Clout's come home againe*, viz. those on Amyntas (who is Ferdinand Earl of Derby), must have been written after April 16, 1594, when Lord Derby (formerly Lord Strange) died. Todd and others have inferred from this that the poem, which was first printed in 1595, was really written in the preceding year : and that in the date, 27 December, 1591, appended to the dedication, 1591 is a press-error for 1594. We adopted this view ; but we are now convinced that Spenser had finished the first draft of his poem in December, 1591, and subsequently amplified it. Some have seen a discrepancy between the date appended to that dedication, and that appended to the dedication of *Daphnaida*, January 1, 1591 : but if, as Mr. Hales believes, the latter work be alluded to in the former, January and December, 1591, must be the Gregorian or historical dates, the year beginning with the former and ending with the latter month. This supposition of the use of dates, unusual at that time, is supported by Spenser's division of the year in his *Shepherd's Calendar*.

[I have placed the date above doubtfully, because the stanza quoted may have been one of the amplifications.—L. T. S.]

Base minded men al three of you, if by my miserie ye be not warned : for unto none of you (like me) fought those burres to cleave : those Puppits (I meane) that speake from our mouths, those Anticks garnisht in our colours. Is it not strange that I, to whom they al have beene beholding : is it not like that you, to whome they all have beene beholding, shall (were ye in that case that I am now) be both at once of them forsaken ? Yes, trust them not : for there is an upstart Crow, beautified with our feathers, that with his *Tygers heart wrapt in a Players hide*, supposes he is as well able to bumbaft out a blanke verse as the best of you : and being an absolute *Johannes fac totum*, is in his owne conceit the onely Shake-scene in a countrie. O that I might intreate your rare wits to be imployed in more profitable courtes : & let these Apes imitate your past excellence, and never more acquaint them with your admired inventions. I know the best husband of you all will never prove an usurer and the kindest of them all wil never proove a kinde nurse : yet, whilst you may, seeke you better Maisters ; for it is pittie men of such rare wits, should be subiect to the pleasures of such rude groomes.

In this I might insert two more, that both have writ against these buckram Gentlemen ; but let their owne works serve to witnesse against their owne wickednesse, if they perveer to maintaine any more such peasants. For other new commers, I leave them to the mercie of these painted monsters, who (I doubt not) will drive the best minded to despise them ; for the rest it skils not though they make a jeast at them.

*Green's Groats-worth of Wit ; bought with a Million of Repentaunce. 1596, Reprinted from Mr. Huth's copy by New Shakspere Society, Allusion-Books, I. p. 30. (See also Introduction to that vol., p. ii.)*

The three "base-minded men" whom Greene thus addresses on his death-bed have been identified as Marlowe, Nash, and Peele. That Shakespeare was the "upstart crow," and one of the purloiners of Greene's plumes, is put beyond a doubt by the following considerations: (1) That there was no such a word as *Shake-scene* (i.e. a tragedian: cf. Ben Jonson's lines,

"to heare thy Buskin tread,  
And shake a Stage",

and also a passage in *The Puritaine* (1607, sign. F1) where Pye-boord says, "Have you never seene a stalking-stamping Player, that will raise a tempest with his tounge, and *thunder* with his heeles"). (2) That the line in italics is a parody on one which is found in *The True Tragedie of Richard Duke of Yorke*, 1595, and also in Shakespeare's *Henry VI*, Part III, Act I, sc 4, viz.:

"Oh Tygers hart wrapt in a womans hide."

(3) That Marlowe and Robert Greene were (probably) the joint authors of *The two Parts of the Contention* and of *The True Tragedie*, which furnish Parts II & III of *Henry VI* with their *prima stamina*, and a considerable number of their lines.

Shakespeare, as the "upstart crow," seems to be one of those alluded to by "R. B. Gent." in *Greene's Funeralls*, 1594 (Sonnet ix, sign. C), where he writes:

"Greene, is the pleasing Object of an cie :  
' Greene, pleasde the eies of all that lookt upon him.  
Greene, is the ground of everie Painters die :  
Greene, gave the ground, to all that wrote upon him.  
Nay more the men, that so Eclipt his fame :  
Purloynde his Plumes, can they deny the same ?"

The strange terms huddled upon the playeis by poor Greene are paralleled by what we find in other works of the time: *e. g.*,

"Out on these puppets, painted images," &c.

*The Scourge of Villanie*, by J. Marston, Sat. VII.

"'Good manneis,' as Seneca complaines, 'are extinct with wantonnesse, in tricking up themselves men goe beyond women, men weare harlots colours and doe not walke, but jet and daunce,' hic mulier, hæc vir, more like Players, Butterflies, Baboones, Apes, Antickes, then men."—Burton's *Anatomy of Melancholy*, 1621. [4to.] Part 3, sec. 2, memb. 2, subs. 3, page 571. (Ed. 1676, p. 295.)

As to the extract from *The Groat's-worth of Wit*, knowing no edition earlier than that of 1596, we have followed the text of that. A copy is in the library of Mr. Henry Huth. Greene died in Sept. 1592, and as Chettle's *Kind Hart's Dreame*, which alludes to this book, was registered in December 1592, *The Groat'sworth of Wit* must have been printed before that date. (See next extract.) The British Museum Library has copies of the editions of 1617, 1621, and 1637. The two copies in the Bodleian Library are of the editions of 1621 and 1629, the former of which, by a very common error of the press, reads "Tygres head," instead of "Tygers] heart." C. M. I.  
or Tygres]

## HENRY CHETTLE, DEC., 1592.

He shew reason for my present writing. \* \* About three moneths since died M. Robert Greene, leaving many papers in sundry Booke sellers hands, among other his Groatworth of wit, in which a letter written to divers play-makers, is offensively by one or two of them taken; and because on the dead they cannot be avenged, they wilfully forge in their conceites a living Author, and after tossing it to and fro, no remedy, but it must light on me. \* \* \* With neither of them that take offence was I acquainted, and with one of them I care not if I never be: The other, whome at that time I did not so much spare, as since I wish I had, for that as I have moderated the heate of living writers, and might have used my owne discretion (especially in such a case) the Author being dead, that I did not, I am as sorry, as if the originall fault had beene my fault, because my selfe have seene his demeanor no lesse civill than he exelent in the qualitie he professes: Besides, divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writting, that aprooves his Art.

*Kind-Harts Dreame. [n. d. 4to.] To the Gentlemen Readers, p. 2.*  
*Reprinted in Allusion-Books, New Sh. Soc., I. pp. viii, 38.*

[The manuscript of the *Groatworth of Wit* must have been put into Chettle's hands for publication, for he goes on to say after the above extract, that he copied it out, "Greene's hand was none of the best," and it could not be read by the licenser; "but in the whole booke" he (Chettle) put "not a worde in." The "one of them" referred to by Chettle is Marlowe, "the other" appears to be Shakespere. L. T. S.]

*Kind-Harts Dreame* is undated: but the address "To the Gentlemen Readers" and the entry in the Stationers' Books, 8th December, 1592, prove that the tract was written between the date of Robert Greene's death and December in the same year, i. e. 1592. It was, probably, published in the following year. We were under the impression that the British Museum copy which we used was not the first edition. We are now disposed to believe that it is. C. M. I.

THOMAS NASH, 1592.

How would it have joyed brave *Talbot* (the terror of the French) to thinke that after he had lyne two hundred yeares in his Tombe, hee should triumphe againe on the Stage, and have his bones newe embalmed with the teares of ten thousand spectators at least, (at severall times) who, in the Tragedian that represents his perfon, imagine they behold him fresh bleeding !

*Perce Ponillesse his supplication to the Diuell.* 1592. Sign. F 3. [4to ]

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We have here doubtless an allusion to the play of *Henry the vi* mentioned in *Henslowe's Diary* (March 3, 1591-2 : Shakespeare Society's print, 1845, p. 22) : and this may or may not be identical with the *First Part of Henry the Sixth* in the Folio Edition of Shakespeare, 1623. Whether Shakespeare had any share in this latter play is, to say the least, problematical. Nash's work was reprinted, from the *first* edition of 1592, for the Shakespeare Society in 1842 under Mr J. P. Collier's superintendence. That gentleman reprinted it again from the *second* edition of 1592, for his series of "Miscellaneous Tracts," generally known as his *Yellow Series*, in 1870. Many variations occur in the second edition. The extract above given from the first, is the same in both editions. C. M. I.



*Anonymous, 1593.*

12th of June, 1593. For the Survey of Fraunce, with the  
Venus and Athonay p<sup>r</sup> Shakspeare, xii.d.

[*An Ancient MS Diary*]

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[This note about *Venus and Adonis* is given by Malone in his *Inquiry into the Authenticity of Certain Miscellaneous Papers*, etc., 1796, p. 67, where he says in a foot-note :

'*Venus and Adonis*, 16mo. 1596—This poem was entered in the Stationers' Books, by Richard Field, April 18, 1593; and I long since conjectur'd that it was printed in that year, though I have never seen an earlier edition than that above quoted, which is in my possession. Since I published that poem my conjecture has been confirmed, beyond a doubt; the following entry having been found in an ancient MS. Diary, which some time since was in the hands of an acquaintance of Mr. Steevens, by whom it was communicated to me.' He then quotes as above.

Mr. H. A. Evans, in *Notes and Queries*, x. vol. 1, p. 310, remarks : 'Afterwards, as he states in a note to the second edition of his *Shakespeare* (vol. xx, p. 9), Malone acquired a copy of the 1593 edition, the existence of which he had conjectured, but he now says nothing of the "ancient MS Diary." Under the circumstances it was not necessary that he should; it is, however, possible that he had come to have doubts of its existence. I have not been able to find any allusion to it by any subsequent writer.'

The Diary may be a myth, but there is nothing so far to prove its non-existence, and under the circumstances it seems better to reproduce the note, with a warning as to its acceptance, than to omit it entirely. M.]

## HENRY HELMES, 1594.

In regard whereof. . it was thought good not to offer any thing of Account, saving Dancing and Revelling with Gentlewomen; and after such Sports, a Comedy of Errors (like to *Plautus* his *Menechmus*) was played by the Players. So that Night was begun, and continued to the end, in nothing but Confusion and Errors; whereupon, it was ever afterwards called *The Night of Errors*.

*Gesta Grayorum*,<sup>1</sup> p 22, ed. 1688. (Nichols's *Progresses of Queen Elizabeth*, iii. 279 (2nd ed. 1823).

This *Comedy of Errors* was, without doubt, Shakspeare's. It was played in Gray's Inn Hall on the night of Innocents' Day, Dec. 28, 1594, and most probably Shakspeare and Bacon were both at the performance. See Spedding's *Letters and Life of Bacon*, i. 326. There was such a row and such crowding by Gentlewomen and others on the Stage, that the Temple visitors to Gray's Inn went away disgusted, and so the Gray's-men had only dancing and Shakspeare's play.—F. J. F.

---

<sup>1</sup> The full title of the book—printing its red letters in italics—is:—*Gesta Grayorum*: / Or, the / History / Of the High and mighty Prince, / *Henry* / Prince of *Purpoole*, Arch-Duke of *Stapulia* and / *Bernardia*, Duke of *High* and *Nether Holborn*, / Marquis of *St. Giles* and *Tottenham*, Count / Palatine of *Bloomsbury* and *Clerkenwell*, Great / Lord of the Cantons of *Islington*, *Kentish-Town*, *Paddington* and *Knights-bridge*, / Knight of the most Heroical Order of the / *Helmet*, and Sovereign of the *Same*; / Who Reigned and Died, A.D. 1594. / Together with / *A Masque*, as it was presented (by *His Highness's* Command) for the Entertainment of *Q. Elizabeth*; / who, with the *Nobles* of both *Courts*, was present / thereat. / *London*, Printed for *W. Canning*, at his Shop in / the *Temple-Cloysters*, / MDCLXXXVIII. / Price, one Shilling. / It's a jocose account of the Gray's-Inn men's entertainment to their brethren of the Temple, the Queen, &c. *Stapulia* and *Bernardia* are Staples Inn and Barnards Inn. It includes only the first Part of Helmes's MS. Nichols first printed the second Part in the 1st ed. of his *Progresses of Q. Eliz.*

*Anonymous, 1594.*

In *Lavine Land* though *Livie* lost  
There hath beene seene a *Constant* dame ·  
Though *Rome* lament that she have lost  
The *Gaieland* of her rarest fame,  
Yet now we see, that here is found,  
As great a *Faith* in *English* ground.

Though *Collatine* have deerely bought,  
To high renowne, a lasting life,  
And found, that most in vaine have fought,  
To have a *Faire* and *Constant* wife,  
Yet *Tarquyne* pluckt his glistering grape,  
And *Shake-speare*, paints poore *Lucrece* rape

*Commendatory verses prefixed to Willobie his Avusa. 1594. Sign. A iij.*  
*Reprinted in Allusion-Books, New Sh. Soc., I, pp. xxxi, 170.*

HENRY WILLOBIE, 1594.

CANT. XLIIII.

*Henrico Willobego. Italo-Hispanensis.*

H. W. being sodenly infected with the contagion of a fantastical fit, at the first sight of *A*, pyneth a while in secret griefe, at length not able any longer to indure the burning heate of so fervent a humour, bewrayeth the secrecy of his diseafe unto his familiar frend W. S. who not long before had tryed the curtesy of the like passion, and was now newly recovered of the like infection; yet finding his frend let blood in the same vaine, he took pleasure for a tyme to see him bleed, & in steed of stopping the issue, he enlargeth the wound, with the sharpe rasor of a willing conceit, perswading him that he thought it a matter very easy to be compassed, & no doubt with payne, diligence & some cost in time to be obtayned. Thus this miserable comforter comforting his frend with an impossibilitie, eyther for that he now would secretly laugh at his friends folly, that had given occasion not long before unto others to laugh at his owne, or because he would see whether an other could play his part better then himselfe, & in vewing a far off the course of this loving Comedy, he determined to see whether it would sort to a happier end for this new actor, then it did for the old player. But at length this Comedy was like to have growen to a Tragedy, by the weake & feeble estate that H. W. was brought unto, by a desperate vewe of an impossibility of obtaining his purpose, til

Time & Necessity, being his best Phisitions brought him a plaister, if not to heale, yet in part to ease his maladye. In all which discourse is lively represented the unwrely rage of unbrydeled fancy, having the raines to rove at liberty, with the dyvers & fundry changes of affections & temptations, which Will, set loose from Reason, can devise &c.

H. W.

H. W.

What fodaine chance or change is this,  
 'That doth bereave my quyet rest ?  
       \*       \*       \*       \*       \*  
 But yonder comes my faythfull frend,  
 That like affaultes hath often tryde,  
 On his advise I will depend,  
 Where I shall winne, or be denyde,<sup>[whether]</sup>  
       And looke what counsell he shall give,  
       That will I do, where dye or live.<sup>[whether]</sup>

CANT. XLV.

W. S.

Well met, frend Harry, what's the cause  
 You looke so pale with Lented cheeks ?  
 Your wanny face & sharpened nose  
 Shew plaine, your mind some thing mislikes,  
       If you will tell me what it is,  
       He helpe to mend what is amisse.  
 What is she, man, that workes thy woe,  
 And thus thy tickling fancy move ?  
 Thy droufie eyes, & fighes do shew,  
 This new disease proceedes of love,  
       Tell what she is that witch't thee so,  
       I sweare it shall no farde go.

A heavy burden wearieth one,  
 Which being parted then in twaine,  
 Seemes very light, or rather none,  
 And boren well with little paine :  
     The smothered flame, too closely pent,  
     Burnes more extreame for want of vent.

So sorrowes shrynde in secrete breft,  
 Attainte the hart with hotter rage,  
 Then griefes that are to frendes exprest,  
 Whose comfort may some part affwage :  
     If I a frend, whose faith is tryde,  
     Let this request not be denyde.

Excessive griefes good counsellis want,  
 And cloud the fence from sharpe conceits ;  
 No reason rules, where sorrowes plant,  
 And folly feedes, where fury fretes,  
     Tell what she is, and you shall see,  
     What hope and help shall come from mee.

## CANT. XLVI.

H. W.

Seest yonder howse, where hanges the badge  
 Of Englands Saint, when captaines cry  
 Victorious land, to conquering rage,  
 Loe, there my hopelesse helpe doth ly :  
     And there that frendly foe doth dwell,  
     That makes my hart thus rage and swell.

## CANT. XLVII.

W. S.

Well, say no more : I know thy griefe,  
 And face from whence these flames aryse,

It is not hard to fynd reliefe,  
 If thou wilt follow good advyſe .  
 She is no Saynt, She is no Nonne,  
 I thinke in tyme ſhe may be wonne.

<sup>Ars</sup>  
<sup>veteratona</sup> At fiſt repulſe you muſt not faint,  
 Nor flye the field though ſhe deny  
 You twiſe or thriſe, yet manly bent,  
 Againe you muſt, and ſtill reply :  
 When tyme permits you not to talke,  
 Then let your pen and fingers walke.

<sup>Munera</sup>  
<sup>(crede mihi)</sup> Apply her ſtill with dyvers thinges, <sup>[Ply]</sup>  
<sup>placant</sup>  
<sup>hominesq;</sup> (For giftes the wyfeſt will deceave)  
<sup>deosq;</sup>  
 Sometymes with gold, ſometymes with ringes,  
 No tyme nor fit occaſion leave,  
 Though coy at fiſt ſhe ſeeme and wielde,  
 Theſe toyes in tyme will make her yielde.

Looke what ſhe likes; that you muſt love,  
 And what ſhe hates, you muſt deteſt,  
 Where good or bad, you muſt approve, <sup>[whether]</sup>  
 The wordes and workes that pleaſe her beſt  
 If ſhe be godly, you muſt ſweare,  
 That to offend you ſtand in feare.

<sup>Wicked</sup>  
<sup>wiles to de-</sup>  
<sup>ceive wiles</sup>  
<sup>women.</sup> You muſt commend her loving face,  
 For women joy in beauties praife,  
 You muſt admire her ſober grace,  
 Her wiſdome and her vertuous wayes,  
 Say, t'was her wit and modeſt ſhoe, <sup>[show]</sup>  
 That made you like and love her ſo.

You muſt be ſecret, conſtant, free,  
 Your ſilent fighes & trickling teares,

Let her in secret often see,  
 Then wring her hand, as one that feares  
 To speake, then with she were your wife,  
 And last desire her save your life.

When she doth laugh, you must be glad,  
 And watch occasions, tyme and place,  
 When she doth frowne, you must be sad,  
 Let fighes & sobbes request her grace :  
 Sweare that your love is truly ment,  
 So she in tyme must needes relent.

*Willobie his Avisa, or the true picture of a Modest Maid and of a chaste and constant wife. In hexameter verse. The like argument wherof was never heretofore published. 1594. [4to.] Sig. L 1, back.*

*Reprinted in Allusion-Books, I, New Sh. Soc., p. 169.*

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Henry Willobie's W. S. is referred to Shakespeare on two distinct grounds: (1) Because W. S. appears in this "imaginary conversation" as a standard authority on Love; and assuredly Shakespeare was *the* amatory poet of the day, and, to judge by his Sonnets, "had tried the cutesy of the like passion," and had come unscathed out of the ordeal. [Compare also his counsel to the wooer in the poem No. XIX, beginning, "When as thine eye hath chose the dame," of the *Passionate Pilgrim*, to which Willobie's verses bear a strong and curious resemblance in metre, subject, and treatment, L. T. S.] (2) Because it is said that this W. S. "in vewing the course of this loving Comedy determined to see whether it would soite to a happier end *for this new actor, then it did for the old player,*" with other theatrical imagery specially applicable to a player and dramatist. Assuredly, no other contemporary poet of the same initials, whether lyrical or dramatist (and five or six might be named), had any claim to this distinction. C. M. I.



[SIR] W[ILLIAM] HAR[BERT], 1594.

You that to shew your wits, have taken toyle  
 In regift'ring the deeds of noble men ;  
 And fought for matter in a forraine foyle,  
 As worthie subjects of your silver pen,  
 Whom you have rais'd from darke oblivion's den.  
 You that have writ of chaste Lucretia,  
 Whose death was witnesse of her spotlesse life .  
 Or pen'd the praise of sad Cornelia,  
 Whose blamelesse name hath made her fame so rife,  
 As noble Pompey's most renoumed wife :  
     Hither unto your home direct your eies,  
     Whereas, unthought on, much more matter lies.

*Epicedium. A funerall Song, upon the vertuous life and godly death of  
 the right worshipfull the Lady Helen Branch.*

*Signed, W. Har.*

*Reprinted in Sir Egerton Brydges' Restituta (1815), vol. iii. pp 297—  
 299, also in Allusion-Books, I, New Sh. Soc., p 177.*

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This *Epicedium* is of uncertain authorship. Sir Egerton Brydges assigns it to Sir William Harbert (*Restituta*, vol. iii. p 298). The lines—

“ You that have writ of chaste Lucretia,  
 Whose death was witness of her spotlesse life : ”

seem to refer to Shakespeare's poem. The line—

“ Hither unto your home direct your eies ”

recalls two lines (163, 164) in *Lycidas*, where, by the way, Milton implicitly compares Lycidas with Melicert (Palæmon), invoking the dolphins to waft his body into port. C. M. I.

\*MICHAEL DRAYTON, 1594.

Lucrece, of whom proude Rome hath boasted long  
 Lately reviv'd to live another age,  
 And here arriv'd to tell of *Tarquins* wrong,  
 Her chaste deniall, and the Tyrants rage,  
 Acting her passions on our stately stage.  
 She is remembred, all forgetting me,  
 Yet I, as fayre and chaste as ere was She.

*The Legend of Mathilda the chaste, daughter to the  
 Lord Robert Fitzwater 1594. Sixth Stanza.  
 (See Allusion-Books, I, New Sh. Soc., pp. xxxi, 178.)*

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Shakespeare's *Rape of Lucrece* was published in the same year as Drayton's *Matilda* (the above passage is found in the editions of both 1594 and 1596). Heywood's drama of the same name did not appear till 1608. The fifth line seems to imply a dramatic representation : and, in confirmation of this view, we find almost the same words in Drayton's *Mistress Shore to Edward IV.* (England's Heroical Epistles, 1598, p. 73) :

“Or passionate Tragedian, in his rage  
 Acting a love-sicke passion on the stage.”

[But this very line, taken literally, appears to offer strong proof that Drayton did not here refer to Shakespeare's Poem of *Lucrece*. L. T. S.]

ROBERT SOUTHWELL, 1594(?)<sup>1</sup>

This makes my mourning Muse resolve in teares,  
 This theames my heaue penne to plaine in profe ;  
 Chrif's thorne is sharpe, no head His garland weares ,  
 Stil fineft wits are 'filling Venus' rofe,  
 In Paynim toyes the fweeteft vaines are fpent ;  
 To Chriftian workes few have their talents lent.

\*            \*            \*            \*            \*

O facred eyes ! the fprings of living light,  
 The earthly heavens where angels ioy to dwell,  
 \*            \*            \*            \*

Sweet volumes, ftoard with learning fit for faints,  
 Where blifffull quires imparadize their minds ;  
 Wherein eternall studie never faints  
 Still finding all, yet seeking all it finds :  
 How endleffe is your labyrinth of bliffe,  
 Where to be loft the fweeteft finding is !

*Saint Peters Complaint, with other Poemes. The Authour  
 to the Reader, 1595. [4to] (Grosart's Ed, 1872, pp. xii,  
 xc, 9, 25.)*

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<sup>1</sup> Southwell was executed Feb. 20, 1594/5.

[The allusion in the first of these stanzas is to *Venus and Adonis* ; the two next contain, as pointed out by Dr. Grosart, the application to the spiritual eyes of Christ of the idea contained in the humorous thesis on women's eyes maintained by Biron in *Love's Labours Lost*, Act IV. sc. iii. L. T. S.]



[These borrowings by Barnfeild from Shakspeare were pointed out by Charles Crawford in *Notes and Queries*, 9th Series, vol. viii, pp. 277-279. In the *Complaint of Chastitie* the borrowings are from *Venus and Adonis*, though the theme is that of *Lucrece*. In *The Affectionate Shephard*, and its continuation, *The Shepheards Content*, while Barnfeild uses principally the *Venus* there are yet evident verbal traces of the influence of *Lucrece*.

No. 1 echoes l. 687 of *Venus* :

And sometime where earth-delving conies keep.

No. 2 seems to be suggested by *Lucrece*, 57 :

But beauty, in that white intituled, etc.

No. 3 calls to mind the famous couplet in *Venus*, 707-8 :

For misery is trodden on by many,  
And being low never relieved by any.

No. 4 may have been inspired by *Lucrece*, 334-6

Pain pays the income of each precious thing ;  
Huge rocks, high winds, strong pinnates, shelves and sands,  
The merchant fears, ere rich at home he lands.

No. 5 refers to *Venus*, 211, 212, and 792 :

Fie, lifeless picture, cold and senseless stone,  
Well painted idol, image cold and dead, . . .

\* \* \* \*

When reason is the bawd to lust's abuse.

No. 6 is from *Venus*, 1160 :

And set dissension 'twixt the son and sire.

No. 7, with its play of "pure" and "impure," etc., seems to owe something to *Venus*, 735-6 :

To mingle beauty with infirmities  
And pure perfection with impure defeature.

This is the earliest certain "allusion" to Shakspeare's *Venus*, for Southwell's reference to *Venus* in 1594 (see p. 16) may be considered somewhat doubtful, though it is highly probable that Shakspeare was intended. The earliest allusions we previously had to *Lucrece* were a probable one by Sir William Harbert, and another one by Michael Drayton (pp. 14, 15), both in 1594. *The Complaint of Chastitie* was published in November, 1594. See also Crawford's *Collectanea*, First Series, 1906, pp. 10-16. M.]

## RICHARD BARNFEILD, 1595.

- [1] This said · he sweetly doth embrace his loue,  
Yoaking his armes about her Iuory necke ·  
[stanza 18.]
- [2] Looke how a brightsome Planet in the skie,  
(Spangling the Welkin with a golden spot)  
Shootes suddenly from the beholders eie,  
And leaues him looking there where she is not :  
Euen so amazed *Phæbus* (to discerie her)  
· Lookes all about, but no where can espie her.  
[st. 25.]
- [3] Then angry *Phæbus* mounts into the skie :  
Threatning the world with his hot-burning eie.  
[st. 26.]
- [4] Whose deadly damp the worlds poore people kils.  
[st. 27.]
- [5] Heerewith awaking from her flumbring sleepe,  
(For feare, and care, are enemies to rest :)  
[st. 32.]
- [6] Now silent night drew on ; when all things sleepe,  
Saue theeves, and cares ; and now full mid-night came :  
[st. 69.]
- [7] Here ended shee ; and then her teares began,  
That (Chorus like) at euery word downe-rained.  
[st. 74.]
- , *Cynthia; | and the | Legend of Cassandra | . . . At*  
*London | . . . 1595.*

[These borrowings by Barnfeild from Shakspeare were pointed out by Charles Crawford in *Notes and Queries*, 9th Series, vol. viii, pp 277-279 "In *Cassandra*," he says, "the leading ideas of *Lucrece* are manifest at a glance, and the description of Cassandra in her bed, and the poetical conceit of Phoebus gazing at her whilst she sleeps, and noting her beauties, recall at once the visit of Tarquon to Lucrece's chamber and Shakespeare's description of the bed and its tenant."

No. 1 is from *Venus*, 592

And on his neck her yoking arms she throws.

No. 2 is from *Venus*, 815-6.

Look, how a bright star shooteth from the sky,  
So glides he in the night from Venus' eye.

No. 3 suggests *Venus*, 1778:

And Titan, tired in the mid-day heat,  
With burning eye did hotly overlook them.

No. 4 borrows a phrase from *Venus*, 925.

Look, how the *world's poor people* are amazed.

No. 5 imitates *Lucrece*, 673-4:

This said, he sets his foot upon the light,  
*For light and lust are deadly enemies*

No. 6 shows borrowing from *Lucrece*, 124-6:

Now leaden slumber with life's strength doth fight;  
And every one to rest themselves betake,  
*Save thieves and cares* and troubled minds that wake.

No. 7 repeats *Venus*, 360:

With *tears*, which *chorus-like* her eyes did run.

That Barnfeild ardently admired Shakspeare we knew from his *Poems in Divers humors*, 1598; these passages of a date three or four years earlier show that he knew thoroughly the poems of the man he praised so highly. See also Crawford's *Collectanea*, First Series, 1906, pp. 10-16. M.]

T H E

# Lamentable Tragedie of

Locrine, the eldest sonne of King *Brutus*, discours-  
ing the warres of the *Britaines*, and *Hunnes*,  
with their discomfiture :

*The Britaines victorie with their Accidents, and the  
death of Albanaſt. No leſſe pleaſant then  
profitable.*

Newly ſet foorth, ouerſeene and corrected,  
By *W. S.*

[Device]

L O N D O N

Printed by Thomas Creede.

1595.



[Locrine was entered in the *Stationers' Registers* on July 20, 1594 :

"xx<sup>o</sup> die Iulij. Thomas Creede Entied for his Copie vnder thandes of the Wardens The lamentable Tragedie of Locrine, the eldest Sonne of Kinge Brutus. . . . vjd "

Mr. C. F. Tucker Brooke in his admirable *Shakespeare Apocrypha*, 1908, says, p. xvi: "We may conclude with tolerable assurance . . . that the initials 'W. S.' on the title-pages of *Locrine*, *Cromwell*, and *The Puritan* may well stand for 'William Shakespeare,'"—having been put there by a none too scrupulous bookseller to recommend his wares. *Locrine* was subsequently included in the third Folio. M.]

## W. C[OVELL], 1595.

All praise  
worthy  
Lucrecia  
Sweet Shak-  
speare  
eloquent  
Gaveston.  
Wanton  
Adonis  
Watsons  
heyre  
So well gra-  
ced Antho-  
nie deser-  
veth immor-  
tal praise  
from the hand  
of that di-  
vine Lady who  
like Co-  
rina conten-  
ding with  
Pindarus  
was oft vi-  
ctorious.

Let divine *Bartasse*, eternally praise-worthie for his weeks worke, say the best things were made first : Let other countries (sweet *Cambridge*) envie, (yet admire) my *Virgil*, thy petrarch, divine *Spenser*. And unlesse I erre, (a thing easie in such simplicitie) deluded by dearlie beloved *Delia*, and fortunatelie fortunate *Cleopatra*; *Oxford* thou maist extoll thy courte-deare-verse happie *Daniell*, whose sweete refined muse, in contracted shape, were sufficient amongst men, to gaine pardon of the finne to *Rosemond*, pittie to distressed *Cleopatra*, and everliving praise to her loving *Delia*:

*Polimanteia, or the meanes lawfull and unlawfull to judge of the fall of a commonwealth, against the frivolous and foolish conjectures of this age, etc.* 1595. sign. R 2, bk. [4to.]  
(See *Allusion-Books*, I, *New Sh. Soc.*, pp. xxxii, 180.)

On the title-page of the Grenville copy of *Polimanteia*, 1595, is a pencil note, in the well-known handwriting of Mr. J. P. Collier, which runs thus : "Q if the notice of Shakespeare in this book be not the oldest known." This query must have been long ago answered in the negative by the querist himself Mr. C. Elliot Browne, in a note on the side-note (*Notes and Queries*, 4th S. xi. 378), falls into the same error. Shakespeare's name occurs in a work printed in 1594. (See before, p. 8.) The construction of the side-note is not (as Mr. Halliwell read it in his *Life of Shakespeare* : 1848 : p. 159) that "all praise worthy Lucretia [of] sweet Shakespeare," but that "All-praiseworthy [is the] Lucretia [of] sweet Shakespeare." In fact the epithet is used just above of Du Baitas ; and Spenser applies it to nine of his heroines in *Colin Clouts come home again*. Mr. C. E. Browne would also identify "Watson's heyre" with "Sweet Shakespeare," and give him "Wanton Adonis," as well as "Lucretia." Others contend that the "heyre" was Henry Constable. Probably, it was on the strength of this side-note that the late Rev. N. J. Halpin arrived at the rather hazardous conclusion that Shakespeare was a member of "one (or perhaps more) of the English Universities." See his *Dramatic Unities of Shakespeare*, 1849, p. 12, note C. M. I.

[The "*Cleopatra*" here mentioned is Daniel's, published in 1594 ; he addressed his prefatory verses to the Countess of Pembroke, to whom W. C. refers in the margin. L. T. S.]

## JOHN WEEVER, 1595.

*Ad Gulielmum Shakespeare.*

Honie-tong'd *Shakeſpeare*, when I ſaw thine iſſue,  
 I ſwore *Apollo* got them and none other,  
 Their roſie-tainted features cloth'd in tiſſue,  
 Some heaven born goddeſſe ſaid to be their mother  
 Roſe-checkt *Adonis* with his amber treſſes, <sup>[cheeked]</sup>  
 Faire fire-hot *Venus* charming him to love her,  
 Chafte *Lucretia* virgine-like her drefſes,  
 Prowd luſt-ftung *Tarquine* ſeeking fill to prove her :  
*Romea-Richard* ; more, whoſe names I know not, <sup>[Romeo.]</sup>  
 Their fugged tongues, and power attractive beuty  
 Say they are Saints, althogh that Sts they ſhew not  
 For thouſands vowes to them ſubjectiv dutie :  
 They burn in love thy childrē *Shakeſpear* het thē, <sup>[heated]</sup>  
 Go, wo thy Muſe more Nymphiſh brood beget them.

*Epigrammes in the oldeſt cut, and neweſt faſhion. A twnſe ſeven  
 houres (in ſo many weekes) studie. No longer (like the faſhion) not  
 unlike to continue. The firſt ſeven John Weever. 1599.  
 [12mo.] The 4th week : Epig. 22, ſign. E 6  
 (See Alluſion-Books, I, New Sh Soc., p 182.)*

[From Malone's copy in the Bodleian.]

The children of Shakeſpere's muſe *het* or heated themſelves with love ;  
 ſo Chapman ſays of Hero, that

“ Her bluſhing het her chamber.”

*Hero and Leander*, Third Seſtyad (Chapman's  
*Works*, 1875, volume of Poems, p. 73,  
 col. 2). C. M. I.

## THOMAS EDWARDES, 1595.

Poets that divinely dreamt

\* \* \*

*Collyn* was a mighty swaine,  
 In his power all do flourish,  
 We are shepheards but in vaine  
     There is but one tooke the charge,  
 By his toile we do nourish,  
     And by him are enlarg'd.

He unlockt *Albions* glorie,  
 He twas tolde of *Sidneys* honor,  
 Onely he of our stories,  
     Must be sung in greatest pride  
 In an Eglogue he hath wonne her,  
     Fame and honor on his fide.

*Deale* we not with *Rosamond*,  
 For the world our fawe will coate,  
*Amintas* and *Leander's* gone,  
     Oh deere sonnes of stately kings,  
 Blessed be your nimble throats  
     That so amorously could sing.

*Adon* deafly masking thro,  
 Stately troupes rich conceited,  
 Shew'd he well deserved to  
     Loves delight on him to gaze  
 And had not love her selfe intreated,  
     Other nymphs had sent him baies.

Eke in purple robes distaind,  
 Amid't the Center of this clime,  
 I have heard saie doth remaine,  
     One whose power floweth far,  
 That should have bene of our rime  
     The onely object and the star.

Well could his bewitching pen,  
 Done the Muses objects to us  
 Although he differs much from men  
     Tilting under Frieries,  
 Yet his golden art might woo us  
     To have honored him with baies.

*L'Envoy to Narcissus.* 1595. Unique copy in Peterborough Cathedral Library. Reprinted for the Roxburghe Club by Rev. W. E. Buckley, 1878, pp. 61, 62.

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[Edwardes here speaks of the poets under the names of their best known works at that day. The mighty swaine *Collyn* is Spenser, he who sang of *Colin Clout*, and glorified Albion in the *Faerie Queen*, and gave an Elegy to Sidney. Samuel Daniel wrote the poem of *Rosamond*; Thomas Watson published his Latin poem of *Amintas* in 1585; and the *Hero & Leander* of Kit Marlowe was entered on the Stationers' register, 28 Sept. 1593, a few months after he died. (It came out, completed by Chapman, in 1598. See *Works of George Chapman: Poems, &c.*, with Introduction by A. C. Swinburne, 1875, p. 58.)

The verse devoted to *Adon* is another of the early tributes that are found to the great popularity Shakespere's *Venus and Adonis* attained at once. It reached seven editions between 1593 (the date of first publication) and 1602, two of which belong to the latter year. (See Mr C. Edmonds' reprint from the Isham copy of 1599, Editor's Preface.)

The two stanzas referring to "one whose power floweth far" I insert, but he has not been identified L. T. S.]

## RICHARD CAREW, 1595-6.

Adde hereunto, that whatſoever grace any other language carrieth in verſe or Proſe, in Tropes or Metaphors, in Ecchoes and Agnominations, they may all bee lively and exactly repreſented in ours: will you have *Platoes* veine? reade Sir *Thomas Smith*, the *Ionicke*? Sir *Thomas Moore*. *Ciceroes*? *Aſcham*, *Varro*? *Chaucer*, *Demofthenes*? Sir *John Cheeke* (who in his treatiſe to the Rebels, hath comprifed all the figures of Rhetorick. Will you reade *Virgill*? take the Earle of Surrey. *Catullus*? *Shakeſpeare* and *Marlows*<sup>1</sup> fragment, *Ovid*? *Daniell*. *Lucan*? *Spencer*, *Martial*? Sir *John Davies* and others · will you have all in all for Proſe and verſe? take the miracle of our age, Sir *Philip Sidney*.

*The Excellencie of the English tongue, by R. C. of Anthony Esquire to W.C. Inserted by W. Camden in the second edition of his Remaines concerning Britaine, 1614, p. 43. [4to.]*

(See *Allusion-Books, I, New Sh. Soc. p. 183.*) C. M. I.

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<sup>1</sup> Printed *Barlows* in original, but unquestionably a mistake for *Marlows*.

*Anonymous, 1596.*

*Sophos.* See how the twinkling Starres do hide their borrowed  
 shine  
 As halfe asham'd their luffer so is stain'd,  
 By *Lelia's* beauteous eyes that shine more bright,  
 Than twinkling starres do in a winters night :  
 In such a night did *Paris* win his love.  
*Lelia.* In such a night, *Æneas* prov'd unkind.  
*Sophos.* In such a night did *Troilus* court his deare.  
*Lelia.* In such a night, faire *Phyllis* was betrayd.  
*Sophos.* Ile prove as true as ever *Thoylus* was.  
*Lelia.* And I as constant as *Penelope*.

*Wily Beguilde*, 1606, sign. I, back.

(*In the Bodleian, Malone*, 226. Part of the leaf torn off)

[The unknown author of this play seems to imitate Shakespere's *Romco and Juliet* and *Merchant of Venice* in several places. This dialogue would surely never have been written but for the moonlight rhapsodizing of Lorenzo and Jessica, *Meich. of Venice*, Act V sc. 1. The *Merchant of Venice* was probably written in 1596 (see Dowden's *Shakspeare Primer*, p. 96) The first edition of *Wily Beguilde* came out in 1606, but Dr Furnivall states that there is no doubt, on account of the allusions in it to the taking of Cadiz, that it was on the stage in or soon after 1596; though he has shown that there is no real ground for the old theory that Nash referred to it in his *Have with you to Saffron Walden* (printed 1596; sign. 24, back), where he makes *Respondent* say of Anthonie Chute—"But this was our *Graphiel Hagels* trickes of *Wily Beguily* herein" (see *Notes & Queries*, vol. iv. 1875, p. 144; vol. v. p. 74.). *Wily beguily* was a current phrase, meaning the wily man beguiled, or, as we should say, the biter bit. L. T. S.]

'WILY BEGUILDE,' *before* 1596.

[1]

## THE PROLOGUE.

*Juggler.* . . Ile make him fle fwifter then meditation.[*sig. A 2, b.*][2] *Lelia.* Father, did you fend for mee?*Gripe.* I Wench I did. come hither *Lelia*, giue mee thy hand.Maister *Churms*, I pray you beare witnesse,I here giue *Lelia* to *Pe. Ploddall*.*She plucks away her hand*

How now?

*Nurse.* Sheele none, she thanks you fir.*Gripe.* Will she none? Why how now, I say?

What? you pewling peeuish thing, you vntoward baggage

Will you not be rul'd by your Father?

Haue I tane care to bring you vp to this?

And will you doe as you list?

Away I say, hang, starue, begge; be gone, packe I say:

Out of my fight,

Thou nere gets Penny-worth of my goods, for this:

Thinke ont, I do not vse to iest:

Be gon I say; I will not heare thee speake.

[*sig. E 4*][3] *Fortu[natus]* . . .

He can conuey her forth her fathers gate,

Vnto a secreet friend of hers;

The way to whom lyes by this forreft fide,

That none but he shall haue her to his bride.

[*sig. F 4, b.*]



\* \* \*

*Lelia.* But to be short.

I haue a secret Friend that dwels from hence,  
 Some two dayes iourney, thats the most,  
 And if you can, as (well I know) you may, conuey me thither  
 secretly:

For company I desire no other then your owne:

Here take my hand.

That once perform'd my heart is next

[*sigs. G 4, b, H.*]

[4] *Gripe.* I am vndon, I am robd my daughter, my mony  
 Which way are they gone?

[*sigs. I 3.*]

*A | Pleasant Comedie, | Called, | Wily Beguilde. | . . .*  
*Imprinted at London by W. W. for Clement Knight. . .*  
 [1606 ?]

[Prof. Moore Smith was kind enough to send us these references in Hazlitt's Dodsley. They are supplementary to the allusion printed on the previous page.

Extract No. 1 is referred by Prof. Moore Smith to *Hamlet*, I, iii:

with wings as swift  
 as meditation, or the thoughts of Loue,

though there is difficulty in the date. The *Wily Beguilde* passage may be coincidence, it may be a borrowing from *Hamlet* in its earlier form.

No. 2 is exactly parallel to *Romeo and Juliet*, III, v, where Capulet chides Juliet. Here the phrases are the same:

*Lady [Capulet].* I see,  
 But she will none, she giues you thanks.

*Cap.* Soft, take me with you, take me with you, wife.  
*How, will she none? . . . .*

*Out* you greene sicknesse carrion, out you baggage,  
 You tallow face . . .

And you be mine, Ile giue you to my Friend:  
 And you be not, hang, beg, starue, die in the streets,  
 For by my soule, Ile nere acknowledge thee,  
*Nor what is mine shall neuer do thee good.*

No. 3 Prof. Moore Smith refers to *Midsummer Night's Dream*, I, 1:

I haue a Widdow Aunt, . . .  
 From Athens is her house remou'd seuen leagues, . . .  
 There gentle *Hermia*, may I marrie thee . . .  
                                     If thou lou'st me, then  
 Steale foith thy fathes house to morrow night:  
 And in the wood, a league without the towne, . . .  
 There I will stay for thee.

No. 4 seems to be from *The Merchant of Venice*, II, viii:

My daughter, O my ducats, O my daughter! . . .

I quote from the Folio. M.]

\*JOSEPH HALL, 1597  
 \*JOHN MARSTON, 1598  
 \*THOMAS FREEMAN, 1614

[1] SAT[IRE] III.

[p. 6] **W**ith some Pot-fury, rauisht from their wit,  
 They fit and muse on some no-vulgar writ :  
 As frozen Dung-hils in a winters morne,  
 That voyd of Vapours seemed all beforne,  
 Soone as the Sun sends out his piercing beames, [5]  
 Exhale out filthie smoke and stinking steames :  
 So doth the base, and the fore-barren braine, .  
 Soone as the raging wine begins to raigne.  
 One higher-pitch'd doth set his soaring thought  
 On crowned kings that Fortune hath low brought : [10]  
 Or some vpreard, high-aspiring swaine,  
 As it might be the Turkish *Tamberlaine*.

\* \* \*

[p. 7] Now, leaft such frightfull showes of Fortunes fall,  
 And bloody Tyrants rage, should chance appall  
 [p. 8] The dead stroke audience, mids the silent rout,  
 Comes leaping in a selfe-mifformed lout,  
 And laughs, and grins, and frames his Mumick face, [35]  
 And iustles straight into the princes place.  
 Then doth the *Theatre Eccho* all aloud,  
 With gladfome noyse of that applauding croud.  
 A goodly *hoch-poch* ; when vile *Ruffettings*,  
 Are match't with monarchs and with mighty kings. [40]  
 A goodly grace to sober *Tragick Muse*,  
 When each base clown, his clumbfie fist doth bruisse,

And shew his teeth in double rotten-row,  
For laughter at his felse-refembled shew.

[Liber I]

[2]

LIB. II. SAT. I.

[p. 25] **F**Or shame write better *Labeo*, or write none,  
Or better write, or *Labeo* write alone.

Nay, call the *Cynick* but a wittie foole,  
Thence to abiure his handfome drinking bole :  
Because the thirstie fwaine with hollow hand,  
Conueyed the streame to weet his drie weasand.  
*Write they that can, tho they that cannot do :*  
*But who knowes that, but they that doe not know.*

[5]

Lo what it is that makes white rags so deare,  
That men must giue a teston for a queare.

[10]

Lo what it is that makes goose-wings so scant,  
That the distressed Semster did them want,  
So, lauffh ope-tyde causeth fasting-lents,  
And staruling *Famine* comes of a large expence.

[p. 26] Might not (so they were pleas'd that beene aboue) [15]  
Long *Paper-abstinence* our death remoue ?

Then many a Loller would in forfaitment,  
Beare *Paper-fagots* ore the Pauement.  
But now men wager who shall blot the most,  
And each man writes. *Ther's so much labour lost.*  
*That's good, that's great : Nay much is seldome well,*  
*Of what is bad, a littl's a greate deale.*

[20]

*Better is more : but best is nought at all.*  
*Lesse is the next, and lesser criminall.*

*Little and good, is greatest good saue one,* [25]  
*Then Labeo, or write little, or write none.*

Tush but small paynes can be but little art,  
Or lode full drie-fats 'fro the forren mart :

With *Folio volumes*, two to an Oxe hide,

Or else, ye *Pampheter* go stand aside, [30]

SH. ALLN. BK.—I.

D

Reade in each Schoole, in euery margent coted,  
In euery Catalogue for an authour noted.

There's happinesse well giuen, and well got,  
Lesse gifts, and lesser gaines I weigh them not.

[p. 27] So may the Giant rome and write on high, [35]

Be he a Dwarfe that writes not there as I—

But well fare *Strabo*, which as stories tell,  
Contriu'd all *Troy* within one Walnut shell.

His curious ghost now lately hither came.

Arriuing neere the mouth of luckie Tame, [40]

I saw a *Pysmire* strugling with the lode,

Dragging all *Troy* home towards her abode.

Now dare we hither, if he durst appeare,  
The subtil *Stutthy-man* that liu'd while eare :

Such one was once, or once I was mistaught [45]

A Smith at *Vulcans* owne forge vp brought,

That made an Iron-chariot so light.

The coach-horse was a Flea in trappings dight.

The tame-lesse steed could well his wagon wield,

Through downes and dales of the vneuen field. [50]

Strue they, laugh we : meane while the black storie

Passes new *Strabo*, and new *Straboes Troy*.

Little for great . and great for good : all one :

For shame or better write, or *Labeo* write none.

[p. 28] But who couiur'd this bawdie *Poggies* ghost, [55]

From out the *stewes* of his lewde home-bred coaft :

Or wicked *Rablais* dronken reuellings,

To grace the mis-rule of our Tauernings ?

Or who put *Bayes* into blind *Cupids* fist,

That he should crowne what Laureats him list ? [60]

Whose words are those, to remedie the deed,

That cause men stop their noses when they read ?

Both good things ill, and ill things well : all one ?

For shame write cleanly *Labeo*, or write none.

*Virgideniarum* / Sixe Bookes. / First three Bookes, of Tooth-  
lesse Satyrs.

{ 1. *Poeticall.*  
2. *Academicall.*  
3. *Morall.*

[*Device*] London | Printed by Thomas Crecde, for Robert |  
Dexter, 1597.

## JOHN MARSTON, 1598.

[1] So *Laleo* did complaine his loue was stone,  
Obdurate, flinty, so relentlesse none :

[sig C 2]

[2]

SAT I.

*Quedam videntur, et non sunt.*

But oh! the absolute *Castilio*,  
He that can all the poynts of courtship shew.  
He that can trot a Courser, breake a rush,  
And arm'd in prooffe, dare dure a straws strong push.  
He, who on his glorious scutcheon  
Can quantly shewe his *newe* inuention,  
Aduancing forth some thirftie *Tantalus*,  
Or els the Vulture on *Prometheus*,  
\*With some short motto of a dozen lines.  
He that can purpose it in dainty rimes,  
Can fet his face, and with his eye can speake,  
Can dally with his Mistres dangling feake,  
And wifh that he were it, to kisse her eye  
And flare about her beauties deitie.  
Tut, he is famous for his reueling,  
For fine fet speeches, and for sonetting;  
He scornes the violl and the scraping flicke,  
And yet's but Broker of anothers wit.

Certes if all things were well knowne and view'd,  
 He doth but champe that which another chew'd.  
 Come come *Castilion*, skim thy poffet curd,  
 Show thy queere substance, worthleffe, most absurd.  
 Take ceremonious complement from thee,  
 Alas, I see *Castilios* beggary.

[signs C 4, C 4 b]

*The | Metamorpho|sis of Pigmaliions | Image | And Casteane Satyres | [by John Marston] London | . . . 1598/*

## \*THOMAS FREEMAN, 1614.

## EPIGRAM 84

*Fortius est qui se &c.*

*Ad Labeonem.*

**B** Eleue me *Labeo*, this were fortitude,  
 Ou'er thy selfe to get a victory;  
 To see thy foule affections subdude,  
 This were a triumph worthy memory;  
 Though some will hold, true valour doth consist  
 In resolution and an actiue bodie,  
 of iniuries not suffering the least,  
 But who so thinkes, I thinke him but a noddie.  
*Achilles* was commended, wot you why?  
 Not for the valiant deeds he did performe;  
 But then he shewd his magnanimity,  
 When gainst great *Agamemnon* he did storme:  
 Others perhaps with hasty insurrections  
 Would take reuenge of an iniurious offer,  
 Well could he temper our affections,  
 And (what the valiant feldome can) could suffer.  
 [sig E. 3] *True valour, Labeo*, if I reade aright,  
 Must not be onely *Actiue* to attempt:

For why the *Lyon* and the *Bull* can fight  
 And shew great mindes too, and much hardiment;  
 But the *Irrationall* can onely grieue:  
 Ours muft not be fo *Beaft-like* furious,  
 But readier sometime, wrong to take then giue,  
 Elſe manhood might prooue too iniurious,  
 Where it muft be confiderate and carefull,  
 Betwixt extreames to keepe the merry meane,  
 Not to be rafhly bold, not baſly fearefull,  
 Not too too milde, not too too full of ſpleane,  
 Who thought one world too little to ſubdue,  
 Found 'twas too much t'orecome a furious minde;  
 Then, as at firſt, ſo here conclude we now:  
*Labeo*, thus were true fortitude I finde,  
     This were a triumph worthy memory,  
     Ouer thy ſelfe to get a victory.

*Rubbe, | and | A great Caſt | Epigrams | By | Thomas  
 Freeman, Gent. | . . . London, 1614. ſigs. E 2 b E 3.*

I print all theſe paſſages together as all of them, except the ſecond from John Marſton, are concerned with a perſon or with perſons, called 'Labeo' (which means 'thick-lipped').

The firſt extract from Marſton was printed by Chas. A. Herpich in *Notes and Queries*, 9th Series, vol. x, p. 63, as a ſeeming alluſion to *Venus and Adonis*, 199-200:

Art thou obdurate, flinty, hard as ſteel?  
 Nay, more than flint, for ſtone at rain relenteth.

Mr. Herpich remarks: 'Although numerous phrases of the ſame idea are to be met with in Elizabethan poetry, in no other lines is there ſo pronounced a ſimilarity of language. The chief intereſt of the paſſage, however, is in the fact that if he is giding at Shakſpere, Marſton has ſketched for us one of the dramatist's features. According to Smith's *Latin-English Dictionary*, Labeo = "the one who has large lips."'

Mr. Herpich then proceeds to link up, accommodatigly with this, part of Marſton's *Scourge of Villany*:

Nay, ſhall a trencher-ſlave extenuate  
 Some Lucrece rape, and ſtraight magnificate  
 Lewd Jovian luſt, etc.,



which he describes as a reply to some attack of Shakspeare's, who 'must have taken offence' at the above supposed allusion to him, 'or a quarrel may have arisen from some other cause, not now to be discovered.'

Mr. Herpich further remarks that Joseph Hall devotes some space to 'Labeo,' whom he considers again to be Shakspeare. The passages from Hall, which are earlier than those of Marston, I have printed first. And finally I print Epigram 84, by Thos. Freeman, being lines to Labeo, which nobody seems to have noticed before. Freeman matriculated at Magdalen Coll., Oxford, June 22, 1610, at the age of 19, and took his B.A. on June 10, 1611. After this he came to London, and turned poet, publishing his double volume in 1614.

The lines of Hall must have preceded those of Freeman by 14 or 17 years. And although it does not seem impossible, from their words, that the same individual may be referred to by each of them, it must yet appear highly incredible. 'Labeo' I take to be a descriptive appellation which might have been applied to any one possessing the characteristics it implies. A very similar form of the word was so used. John Bulwer in his *Anthropometamorphosis*, 1650, p. 175, remarks: 'The same or worse must befall these artificial Labions, for their Lips must need hang in their light, and their words stick in the birth,' p. 175; and the word is similarly used elsewhere (see *N. E. D.*). It follows that the mere term 'Labeo' itself need not necessarily connect up the persons intended by Marston, Hall and Freeman. The identification of Hall's Labeo is a very difficult matter, but it is certain that Shakspeare was not meant.

Grosart determines that lines 11, 12 of Satire III point 'unmistakably to Marlowe' (*The Complete Works of Joseph Hall, D.D.*, ed. Rev. Alex. Grosart, privately printed for subscribers, 1879, p. xx). Lines 31-44 he takes to be a hit at Shakspeare's 'introduction of his Fools and Clowns and "russet-clad" personages into his "high tragedies."' This seems to be clear. Discussing the question whether Hall intended Marston in his 'Labeo' (and Hall and Marston certainly quarrelled), Grosart decides that Marston cannot have been the writer implied, and the fact that Marston himself subsequently used the term 'Labeo' bears out this decision. I have not printed all Hall's references to Labeo. A significant passage occurs in Book VI, Satire I:

Tho *Labeo* reaches right: (who can deny?)  
The true straynes of *Heroicke* Poesie:  
For he can tell how fury reft his sense  
And *Phœbus* filld him with intelligence,  
He can implore the heathen deities  
To guide his bold and busie enterprise;  
Or filch whole Pages at a clap for need,  
From honest *Petrarch*, clad in English weed;

While bigge *But ohs* ech stanzae can begin,  
Whose trunke and tayle sluttish and hartlesse bin ;

It is patent that these lines can in no way be held to apply either to Marston or to Shakspeare, and Grosart adds in a note 'I hasaid a conjecture that if the lost works of Thomas Watson ever be recovered, he may prove to be the thief from Petrarch and the utterer of "big But ohs," etc., etc.' (p. xxv).

Neither can the first 'Labeo' passage of Hall apply to our poet. Hall there refers to one who has written copiously, poorly and uncleanly, whose works are widely circulated, and who graces the misrule of 'tavernings.' Two folio volumes, moreover, cannot be associated with Shakspeare. Under these circumstances we seem quite safe in dismissing the suggestion that Hall's Labeo and Shakspeare are one.

Marston's 'Labeo' is one who complained *his* love was stone: the words in Shakspeare which Marston is thought to echo are spoken by *Venus* to *Adonis*. This hardly seems Labeo's complaint about *his* love. Either therefore Marston was using a phrase similar to Shakspeare's about some other writer, or there is a case of borrowing between Shakspeare and the writer Marston referred to, in the words which are quoted.

Mr. C. S. Harris in printing the Castilio passage in *Notes and Queries*, 9th Series, II, p. 183, seeks to identify Castilio with Shakspeare, remarking that 'He that can trot a Courser' appears to refer to Shakspeare's horse-holding days, and 'his glorious scutchion' to his giant of arms. The horse-holding is a tradition that comes through Pope, Rowe, Betterton and Davenant; it may or may not be true; in any case, one cannot feel safe in taking the line mentioned above as referring to it. As for the 'glorious scutchion,' Shakspeare's arms were not granted by Dethick and Camden till 1599,—one year after Marston wrote. What, too, are we to understand by the 'thirstie Tantalus,' the 'short motto of a dozen lines,' and the dallying with 'his Mistres dangling feake' (curl)? Did Shakspeare scorn the viol, when Thaisa is charmed back to consciousness partly by help of it, and when we know of his love of music? And while the emphatic statements that Labeo stole others' labours, might be taken by some to refer to Shakspeare's work in *Henry VI*, yet few will urge that, stripped of 'ceremonious complement,' he had nothing but beggary of wit.

In conclusion, I believe there is a possible reference to *Venus and Adonis* in Marston's *Pigmalion's Image* [1], that in no case does 'Labeo' mean Shakspeare, and that Castilio refers to another man; but that Hall, in Liber I, Satire III, lines 31-44, alludes to Shakspeare's introduction of fools into his tragedies. M.]

1597—1603.

William Shakespeare

Rychard the second      Shakeſpeare

Rychard the third

hakſpeare    reuealing  
               day through  
               euery Crany    by Thomas Naſſie & inferior places <sup>1</sup>  
               peepees and    your  
                       fee

William Shakespeare

Shak    h    Sh    Shake    hakeſpeare  
           Sh    h Shak    you

william Shakespeare

william Shakespeare

Willi

Shakſpeare

william

Shakeſpe

will Shak

*Title-page of the Duke of Northumberland's MS. of Lord Bacon's "Of Tribute, or giving what is dew," facsimiled in the late James Spedding's edition of "A Conference of Pleasure, composed for some Festive Occasion about the year 1592 by Francis Bacon," p. xxxiii. (Longmans, 1870).*

The MS., now incomplete, contained several Essays, Speeches and Tracts by Bacon. After the list of these on the title, follows, among other words and scribbles, the names of Shakspeare's two plays and himself, and (as Dr. Ingleby notes) line 1086 and part of 1087 of the *Rape of Lucrece*, with one word wrong, *peepees* (? caught by error of memory from 'peeping,'

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<sup>1</sup> ? for 'plaies.'

l 1089) for *spies*. If the scribbler meant to put Shakspeare's name to his *Lucrece* bit, this is the earliest quotation from S. with his name to it. M1. Spedding says, *Introduction*, p. xxu :—

"That 'Richard the second' and 'Richard the third' are meant for the titles of *Shakespeare's* plays so named, I infer from the fact—of which the evidence may be seen in the *facsimile*—that, the list of contents being now complete, the writer (or more probably another into whose possession the volume passed) has amused himself with writing down promiscuously the names and phrases that most ran in his head; and that among these the name of *William Shakespeare* was the most prominent, being written eight or nine times over for no other reason than can be discerned<sup>1</sup>. . . (p. xxiii). . . the date of the writing . . . I fear cannot be determined with any approach to exactness. All I can say is, that I find nothing in these later scribblings, or in what remains of the book itself, to indicate a date later than the reign of Elizabeth<sup>2</sup>; and if so, it is probably one of the earliest evidences of the growth of Shakespeare's *personal* fame as a dramatic author; the beginning of which cannot be dated much earlier than 1598. It was not until 1597 that any of his plays appeared in print; and though the earliest editions of Richard II, Richard III, and Romeo and Juliet, all bear that date, his name is not on the title-page of any of them. They were set forth as plays which had been 'lately,' or 'publicly,' or 'often with great applause' acted by the Lord Chamberlain's servants. Their title to favour was their popularity as acting plays at the Globe<sup>3</sup>; and it was not till they came to be read as books that it occurred to people unconnected with the theatre to ask who wrote them. It seems, however, that curiosity was speedily and effectually excited by the publication; for in the very next year a second edition of both the Richards appeared with the name of William Shakespeare on the title-page, and the practice was almost invariably followed by all publishers on like occasions afterwards. We may conclude, therefore, that it was about 1597 that play-goers and readers of plays began to talk about him, and that his name would naturally present itself to an idle penman in want of something to use his pen upon."—F. J. F.

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<sup>1</sup> It does not seem to have been written at the same time with the titles, or by the same hand.

<sup>2</sup> I agree.—F.

<sup>3</sup> That is, the "*Theatre*"—the *Globe* or transferred and rebuilt "*Theatre*" was not built till 1598-9.

I. M. 1598.

I verily beleeeue his preferment should be rather a Remuneration then a Guerdon, if he get any in this Leaden and laft age. But what is the difference betwixt the Remuneration and the Guerdon, may fome fay, we would faine know : otherwife we can not tell how you meane this well qualited Seruingmans defartes should be rewarded. Your queftion is reasonable, and therefore I will diftinguifh them as their difference was tolde me not long fince by a friende of mine.

There was, fayth he, a man (but of what eftate, degree, or calling, I will not name, leaft thereby I might incurre difpleafure of any) that comming to his friendes houfe, who was a Gentleman of good reckoning, and being there kindly entertayned, and well vfed, as well of his friende the Gentleman, as of his Seruantes: one of the fayd Seruantes doing him fome extraordinarie pleafure during his abode there ; at his departure he comes vnto the fayd Seruant, and faith vnto him, Holde thee, heere is a remuneration for thy paynes, which the Seruant receyuing, gave him vtterly for it (befides his paynes) thanks, for it was but a Three-farthinges peece : and I holde thanks for the fame a fmall price, howfoeuer the market goes. Now an other comming to the faid Gentlemans houfe, it was the foresayd Seruants good hap to be neare him at his going away, who calling the Seruant vnto him, fayd, Holde thee, heere is a Guerdon for thy defartes: Now the Seruant

payde no deerer for the Guerdon then he did for the Remuneration, though the Guerdon was xi. d. farthing better, for it was a Shilling, and the other but a Three-farthings.

*A | Health to the | Gentlemanly pro- | fession of Seruing  
men: or, The Seruingmans | Comfort: | With other  
things not impertinent | to the Premises, as well pleasant |  
as profitable to the cour- | teous Reader. | Felix qui socij  
naum perijisse procelhis | cum vidit, in tutum flectit sua  
carbasa portum. | Imprinted at London by W. W. | 1598.  
Sig. I. (Roxburghe Library Reprint, p 159.)*

Steevens quoted this passage as the original of Costard's remarks (*L. L. Lost*, III. 1), giving the date 1578. Farmer afterwards stated that this date was incorrect. The true date is 1598; and perhaps some of the wording and the rather elaborate introduction of the story, in the first paragraph, seem to point to I. M.'s "friend" having been Costard himself, who was introduced to the reading public by the first Quarto of *L. L. L.* in 1598, and no doubt played long before he "was presented before her Highness this last Christmas," at Whitehall,<sup>1</sup> 1597.—B. Nicholson.

In his *Mem. on L. L. L.*, &c., 1879, Mr. Hall-Phillipps says on p. 65—

"In MS. Addit. 14,047 in the British Museum is preserved a copy of a play called Love's Hospital dated in 1636 On the flyleaf of this manuscript is written,—

Loues Hospitall.  
Loues Labores Lost.

a circumstance which would appear to show that about that period there was in existence a manuscript transcript of Shakespeare's comedy originally bound up with the other play."

This is a mere maresnest. I have examined the Addit. MS. It is one originally of 3 plays by George Wilde, LL.B., Fellow of St. John's, Oxford; and contains these 3 plays by him, written in this order in the MS.: "*Loves Hospitall* as it was acted before the Kinge & Queens Majestyes by the students of St. Jo. Baptists Coll. in Oxon: Augustij 29<sup>o</sup>. 1636," "*The converted Robber* A Pastorall Acted by st Johns College. 1637" (lf 44 bk), and a Latin comedy "*Eumorphus sive Cupido Adultus*. Comœdia Acta

<sup>1</sup> to Richard Brakenburie, for altering and making readie of soundrie chambers at Whitehall against Christmas, and for the plaies, and for making ready in the hall for her Majestie, and for altering and hanging of the chambers after Christmas daie, by the space of three daies, mense Decembris, 1597, viij.li. xiiij.s. iiijd.—Hill.-P.'s *Memoranda*, p. 59—F.

A Joannensibus. Oxon. Feb. 5<sup>o</sup>. 1634." On the blank leaves are written poems by later hands, and on the first flyleaf are some lines, names, and scribbles, in three or four hands. Among the names, in one of the later hands, is, under an older "Loves Hospitall,"

"Loues Hospitall,  
Loues Labores Lost"

The entry therefore no more implies the existence then of a MS of Shakspeare's play, than it does that all later readers of the entry should be reasonable beings. Wilde's 'Loves Hospitall' is followed by his 'Converted Robber,' and there is no possibility of 'Loues Labores Lost' having followed the former play, or the *Eumorphus*, in the MS.

Another suggestion by Mr. Hall.-P. with regard to *L. L. L.* must also be set down as worthless. He says (*Mem. on L. L. L.*, &c, p. 70)<sup>1</sup>—

"I have a memorandum that the name of the comedy was perhaps suggested by lines in the *Handful of Pleasant Delights*, 1584, "ye loving wormes," &c., sig. C 6, but I have no convenient means just now of referring to that work."

The little *Handful*, by Clement Robinson and others, is known to Shakspeare students from Ophelia's supposed allusion to a line of its first poem—

"A Nosegaie alwaies / sweet, for Louers to send for Tokens, / of loue, at Newyeres tide, or for fairings, / as they in their minds shall be disposed to write,"—namely

"¶ *Rosemarie* is for remembrance,  
betweene vs daie and night :  
Wishing that I might alwaies haue,  
you present in my sight."

The "labour lost" passage on C 6 comes thus :—

"¶ *A warning for Wooers, that they be not ouer hastie, nor deceiued with womens beautie. To, Salisbury Plaine.*

Y E louing woimes come learne of me  
The plagues to leaue [*for loue*] that linked be :  
The grudge, the grief, the gret anoy,  
The fickle faith, the fading ioy :  
in time, take heed,

---

<sup>1</sup> Before accepting the copy of a possibly correct copy of the possibly genuine audit accounts of 1605 as "authentic" (*ib.* p. 62) evidence of the playing of *L. L. Lost* on New Years Day and Twelfth Day 1605 before James I, I must see the original accounts.

In fruitlesse soule sow not thy seed :  
 bue not, with cost,  
 the thing that yeelds but labour lost.

\*                    \*                    \*

Flic baits, shun hookes,  
 Be thou not snarde with louely lookes

\*            \*            \*            \*            \*

But hie or lowe,  
 Ye may be sure she is a shrow.  
 ¶ But sirs, I vse to tell no tales,  
 Ech fish that swims doth not beate scales,  
 In euerie hedge I finde not thornes :  
 Nor euerie beast doth carie hoines :

I saie not so,  
 That euerie woman causeth wo :  
 That were too broad,  
 Who loueth not venom must shun the toade. . . ."

The object of the poem has nothing to do with that of Shakspeare's play. He sets up women as the teachers of men, wiser and truer far than they, and shows the treasure of their love, only to be bought at the cost of self-control and humanizing work.—F. J. F.



## FRANCIS MERES, 1598.

As the Greeke tongue is made famous and eloquent by *Homer, Hesiod, Euripedes, Aeschylus, Sophocles, Pindarus, Phocylides* and *Aristophanes*; and the Latine tongue by *Virgill, Ovid, Horace, Silius Italicus, Lucanus, Lucretius, Aufonius* and *Claudianus*: so the English tongue is mightily enriched, and gorgeously invested in rare ornaments and resplendent abilliments by fir *Philip Sidney, Spencer, Daniel, Drayton, Warner, Shakespeare, Marlow* and *Chapman*.

\* \* \* \* \*

As the foule of *Euphorbus* was thought to live in *Pythagoras*: so the sweete wittie foule of *Ovid* lives in mellifluous & hony-tongued *Shakespeare*, witnes his *Venus* and *Adonis*, his *Lucrece*, his sugred Sonnets among his private friends, &c.

As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latines: so *Shakespeare* among y<sup>e</sup> English is the most excellent in both kinds for the stage; for Comedy, witnes his *Gentlemen of Verona*, his *Errors*, his *Love labors lost*, his *Love labours wonne*, his *Midsummers night dreame*, & his *Merchant of Venice*: for Tragedy his *Richard the 2.* *Richard the 3.* *Henry the 4.* *King Iohn*, *Titus Andronicus* and his *Romeo and Iuliet*.

As *Epius Stolo* said, that the Muses would speake with *Plautus* tongue, if they would speake Latin: so I say that the Muses would speake with *Shakespeares* fine filed phraze, if they would speake English.

\* \* \* \* \*

As *Ovid* faith of his worke;

*Iamque opus exegi, quod nec Iovis ira, nec ignis,  
Nec poterit ferrum, nec edax abolere vetustas.*

And as *Horace* saith of his; *Exegi monumentum ære perennius;*  
*Regalique; situ pyramidum altius; Quod non imber edax; Non*  
*Aquilo impotens possit diruere; aut innumerabilis annorum series*  
*Et fuga temporum:* so say I severally of sir *Philp Sidneys,*  
*Spencers, Daniels, Draytons, Shakespeares, and Warners workes;*

\* \* \* \* \*

As *Pindarus, Anacreon* and *Callimachus* among the *Greekes;*  
 and *Horace* and *Catullus* among the *Latines* are the best *Lyrick*  
*Poets:* so in this faculty the best among our *Poets* are *Spencer*  
 (who excelleth in all kinds) *Daniel, Drayton, Shakespeare, Bretton.*

As . . . . . so these are our best for *Tragedie,* the *Lorde*  
*Buckhurst, Doctor Leg* of *Cambridge, Doctor Edes* of *Oxforde,*  
 maister *Edward Ferris,*<sup>1</sup> the Authour of the *Mirroure for*  
*Magistrates, Marlow, Peele, Watson, Kid, Shakespeare, Drayton,*  
*Chapman, Decker, and Benjamin Johnson.*

\* \* \* \* \*

. . . so the best for *Comedy* amongst us bee, *Edward Earle* of  
*Oxforde, Doctor Gager* of *Oxforde, Maister Rowley* once a rare

---

<sup>1</sup> [It was George Ferrers who wrote six of the historical poems in the *Mirroure for Magistrates*, four of which appeared in the first edition of 1559; two more came out in the edition of 1587; three of these bore the title of *Tragedy*, though none of them were plays. It is singular (see Wood's *Athen. Oxon.*, i, 340, 445) that Puttenham, writing in 1589, and Meres in 1598, both appear to have made the same mistake, of naming Edward Ferris (or Ferrers) for George Ferrers. Puttenham says (*Arte of English Poesie*, 1589 (4to.), p. 49; Arber's Reprint, p. 74) that "Maister Edward Ferrys" "wrote for the most part to the stage, in *Tragedie* and some-times in *Comedie* or *Enterlude*, wherein he gave the king [Edward VI] so much good recreation, as he had thereby many good rewardes." None of the plays of either George Ferrers or Edward Ferrers appear, however, to be now in existence. Edward Ferrers died in 1564, George in 1579. Meres may have intended to mention them both in the sentence given above. G. Ferrer's name was not on the title of the *Mirroure* in the edition of 1587, and his initials only were attached to his portions of the work. But that Puttenham really meant George, and not Edward, seems to be shown by the words of Stowe, who says, "George Ferrers gentleman of *Lincolns Inne*, being lord of the merry disportes all the 12 dayes [of Christmas, 1553, at Greenwich]: who so pleasantly and wisely behaved himselfe, y<sup>e</sup> the K. had great delight in his pastymes." *Chronicle*, ed. 1815, p. 608. L. T. S.]

Scholler of learned Pembroke Hall in Cambridge, Maister Edwardes one of her Maiesties Chappell, eloquent and wittie John Lilly, Lodge, Gascoyne, Greene, Shakespeare, Thomas Nash, Thomas Heywood, Anthony Mundaye our best plotter, Chapman, Porter, Wilfon, Hathway, and Henry Chettle.

. . . fo these are the most passionate among us to bewaile and bemoane the perplexities of Love, Henne Howard Earle of Surrey, fir Thomas Wyat the elder, fir Francis Brian, fir Philip Sidney, fir Walter Rawley, fir Edward Dyer, Spencer, Daniel, Drayton, Shakespeare, Whetstone, Gascoyne, Samuell Page sometimes fellowe of Corpus Christi Colledge in Oxford, Churchyard, Bretton.

*Palladis Tamia. Wits Treasury, Being the Second part of Wits Common wealth.* 1598. [12mo.] Fols. 280, 281-2, 282, 283, 284. (Reprinted in *Allusion-Books, I*, New Sh. Soc. pp. xxii, 151.)

Of these extracts from Meres' *Palladis Tamia*, the second has been repeated *ad nauseam*, while the other five have been usually ignored. One matter of interest in the second extract is the mention of a play by Shakespeare under the name of *Love Labours Wonne*. If this be a superseded or an alternative name for one of those included in our "canon," it is important to identify it, as affording some addition to the scanty evidences on which we have to determine the chronological order of the plays. Farmer identified *Love Labours Wonne* with *All's well that ends well*; and his dictum has been acquiesced in by many critics. The Rev. Joseph Hunter gave the preference to *The Tempest*, which, for his purpose, had to be antedated some ten or a dozen years; and Mr. A. E. Brae, in his *Collier, Coleridge, and Shakespeare*, advocates the claims of *Much ado about Nothing*. But as that play was entered on the Stationers' Books on August 23, 1600, Meres could hardly have referred to it. Professor Craik argued in favour of *The Taming of the Shrew* (*English of Shakespeare*, 1865, Proleg. II. p. 8, note). The German critics Emil Palleski, E. W. Sievers, and W. Hertzberg, also take this view. (See Tieck and Schlegel's translation of Shakespeare, published by the *Deutsche Shakespeare Gesellschaft*, 1871, vol. ii. p. 355.)

The language of the first extract from Meres, which was quoted by Singer (Pref. to *Hero and Leander*, 1821, pp. xiii, xiv), recalls two lines in Ben Jonson's magnificent eulogy of Poetry in the first edition of *Every Man in his Humour*:

"But view her in her glorious ornaments,  
Attired in the majestie of arte," &c. C. M. I.

## FRANCIS MERES, 1598.

*Michael Drayton (quem toties honoris & amoris causa nomino)*  
among schollers, souldiours, Poets, and all sorts of people, is helde  
for a man of vertuous disposition, honest conuersation, and wel  
governed cariage, which is almost miraculous among good wits  
in these declining and corrupt times, when there is nothing but  
rogery in villanous man, & when cheating and craftines is counted  
the cleaneft wit, and foundest wisedome.

*Palladis Tamia. Wits Treasury, Being the Second part of Wits  
Commonwealth.* 1598, fol 281. [12mo.]

---

We have here an expression quoted from the *First Part of Henry IV*, Act  
II. sc. iv, where Falstaff says :

"You Rogue, heere's Lime in this Sacke too: there is nothing but  
Roguary to be found in Villanous man,"

The *First Part of Henry IV* was entered on the Stationers' Register,  
Feb. 25, 1597-98. C. M. L.

## R[OBERT] T[OFTE], 1598.

Loves Labour Lost, I once did see a Play  
 Y-cleped so, so called to my paine.  
 Which I to heare to my small Ioy did stay,  
 Giving attendance on my froward Dame :  
 My misgiving minde prefaging to me ill,  
 Yet was I drawne to see it 'gainst my will.

\* \* \* \*

Each Actor plaid in cunning wife his part,  
 But chiefly Those entrapt in Cupid's snare ;  
 Yet All was fained, 'twas not from the hart,  
 They seemde to grieve, but yet they felt no care :  
 'Twas I that Griefe (indeed) did beare in brest,  
 The others did but make a shew in Iest.

*The Months Minde of a Melancholy Lover, divided into three parts.*  
*By R. T. gentleman. 1598. [8°.] sign. G 5. In the library of*  
*Mr Henry Huth.*

(See *Allusion-Books*, I, *New Sh. Soc.* p. 184 )

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As to the date of *Love's Labour's Lost*, see after, p. 139 ; it was first printed in 1598. C. M. I.

## RICHARD BARNFEILD, 1598.

## A Remembrance of some English Poets.

Live *Spenser* ever, in thy *Fairy Queene* :  
 Whose like (for deepe Conceit) was never seene.  
 Crownd mayst thou bee, unto thy more renowne,  
 (As King of Poets) with a Lawrell Crowne.

And *Danell*, praised for thy sweet-chast Verse :  
 Whose Fame is grav'd on *Rosamonds* blacke Herse.  
 Still, mayst thou live : and still be honored,  
 For that rare Worke, *The White Rose and the Red*.

And *Drayton*, whose wel-written Tragedies,  
 And sweete Epiftles, soare thy fame to skies.  
 Thy learned Name, is æquall with the rest ;  
 Whose stately Numbers are so well addrest.

And *Shakespeare* thou, whose hony-flowing Vaine,  
 (Pleasing the World) thy Praises doth obtaine.  
 Whose *Venus*, and whose *Lucrece* (sweete, and chaste)  
 Thy Name in fames immortall Booke have plac't.

Live ever you, at least in Fame live ever :

Well may the Bodye dye, but Fame dies never.

*Poems in Divers humors*.<sup>1</sup> 1598. [4to.]

*Sign. E 2, back.*

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<sup>1</sup> [This tract is fourth in a volume of which the first tract only bears Barnfeild's name: signatures begin afresh with the second tract, they do not run on throughout (my error in *Sh. Allusion-Books*, I, New Sh. Soc. p. 186). L. T. S.]

## JOHN MARSTON, 1598.

A hall, a hall,  
 Roome for the Spheres, the Orbes celestiaall  
 Will daunce *Kemps Ligge*. They'le revel with neate iumps  
 A worthy Poet hath put on their Pumps.

\* \* \* \*

*Lufcus*, what's playd to day? faith now I know  
 I set thy lips abroach, from whence doth flow  
 Naught but pure *Iuliat* and *Romio*.  
 Say, who acts best? *Drufus* or *Roscio*?  
 Now I have him, that nere of ought did speake  
 But when of playes or Plaiers he did treat.  
 H'ath made a common-place booke out of plaies,  
 And speakes in print: at least what ere he sayes  
 Is warranted by Curtaine plaudeties.  
 If ere you heard him courting *Le/bias* eyes;  
 Say (Curteous fir), speakes he not movingly,  
 From out some new pathetique Tragedy?  
 He writes, he railes, he iests, he courts what not,  
 And all from out his huge long scraped flock  
 Of well-penn'd playes.

*The Scourge of Villanie.* 1598. Satyre 10. (*Humours*.)

*Sign.* H 3, back. 16<sup>mo</sup>

[Malone's copy in the Bodleian.]

(See *Allusion-Books*, I, New Sh. Soc. pp. xxxiv, 187.)

[*Romeo and Juliet* was first printed in 1597, but was probably performed a year sooner. (See Dowden's *Shakespeare Primer*, p. 83.)

The first lines above contain a common phrase of the day, "A hall! a hall!

give room!" See *Rom. and Juliet*, Act I sc. v: "A hall! a hall! give room and foot it, girls." So also Davies of Hereford has, "A hall, my masters, give Rotundus roome" (*Scourge of Folly*, Epig. 10, ed. Grosart, Chertsey Worthies Library, pp. 9, 66) L. T. S.]

"Kemp's jigge" was one of those diversions, of combined singing and dancing, of which several were written and performed by him and Tarlton. (See Dyce's Introduction to Kemp's *Nine days wonder*, p. xx, and Collier's *Memoirs of Actors*, Shakespeare Society, 1846, pp. 100—102.) The "worthy poet" was Sir John Davies, the author of *Orchestra or a Poeme of Dauncing*, 1596.

"Roscio" was a *sobriquet* of Burbage, which convinces Mr. Gerald Massey that John Davies' epigram, entitled *Of Drusus his deere Deere-hunting* (No. 50 in *The Scourge of Folly*), was meant to allude to Shakespeare's *escapade* at Charlecote or Fulbroke. To help his case, however, Mr. Massey has to omit the epigram and to alter its title. (*The Secret Drama of Shakespeare's Sonnets unfolded*, 1872: Supplemental Chapter, p. 40.) Besides, Davies does not apply Roscius solely to Burbage; he has "To the Roscius of these times, Mr. W. Ostler," in *The Scourge of Folly*, Epigram 205. C. M. I



## JOHN MARSTON, 1598.

*A man, a man, a kingdome for a man, !*  
 Why, how now, currish, mad *Athenian* :  
 Thou Cynick dogge, see'ft not ffreets do swarme  
 With troupes of men ?

*The Scourge of Villanie.* 1598. *Satyre* 7. (*A Cynicke Satyre.*)

Reprinted by Mr. J. O. Halliwell in *Marston's Works, Library of Old Authors*, 1856, vol. iii, p. 278.

(See *Allusion-Books*, I, *New Sh. Soc.* p. 188.)

The first line is a parody on the well-known line in Shakespeare's *King Richard III*, literally quoted by Marston in his *What you Will*, 1607, Act II, sc. i. (See after, p. 176.) The speech had probably attracted popular attention, and seems to have already become a fashionable cant phrase. (See also Brathwaite, 1615, after ) Marston also parodies the same line in his *Parasitaster, or the Fawne*, 1606 :

"A foole, a foole, a foole, my Coxcombe for a foole!" (*Sign. H* 3, *bk*),  
 where, too, we find another line taken almost literally from *Richard III*, Act I, sc. 1 :

"Plots ha' you laid ? inductions, daungerous." (*Sign. C* 3, *bk*.)

[In this same *Cynicke Satyre* Marston repeats the part phrase "a man, a man!" three times, but it is as a forcible sneer, to open a new phase of his subject, it is not used in the sense of Shakespeare's call.

*Richard III* was first published in quarto in 1597, but was probably written as early as 1593. (See Dowden's *Shakespeare Primer*, p. 78 ) L. T. S.]

\* R. S. 1598.

[Flora] . . Who on a welthy Palfrey vaunted . . . .  
 Young and in dainty shape dygested,  
     His Lookes with Pride, not Rage inuested .  
 His Mayne thin haire, his Neck high crested,  
     Small Eare, short Head, and burly Brested.  
 His brode Backe stoopt to this Clerks-loued,  
     which with hir preffure nought was moued .  
 Strait Legd, large Thighd, & hollow Houed,  
     All Natures skill in him was proued.

*Phyllis and Flora.* | *The sweete and | cuull contention of |*  
*two amorous Ladyes | Translated out of Latine : by |*  
*R. S. Esquire. Aut Marti vel Mercurio | Imprinted*  
*at London by W. W. | for Richarde Iohnes.* | 1598.  
*sign C 2, back, 3*

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It has been suggested (Appendix B, from elsewhere?) that this is more or less imitated from Shakspeare's description of the horse in *Venus and Adonis* (1593), st. 50, l. 295-300 :

Round-hoof'd, short-jointed, fetlocks shag and long,  
     Broad breast, full eye, small head, and nostril wide,  
 High crest, short ears, straight legs, and passing strong,  
     Thin mane, thick tail, broad buttock, tender hide :  
 Look what a horse should have, he did not lack,  
 Save a proud rider on so proud a back.

But as no one *could* describe a horse without noting most of the points in him that Shakspeare does, one need not suppose that R. S. referred in any way to his predecessor.—F. J. F.

GABRIEL HARVEY 1598 or after 1600?<sup>1</sup>

The younger fort take much delight in Shakespeare's Venus and Adonis ; but his Lucrece, and his tragedy of Hamlet, Prince of Denmarke, have it in them to please the wiser fort. 1598.

*Manuscript Note in Speght's Chaucer [now lost, see Allusion-Books, I, New Sh. Soc. pp. xxii, xxiii]. First printed in Johnson and Steevens' Shakespeare, 1773. (Reed, xviii, 2; Boswell's Malone, vii, 168; Drake, ii, 391, &c.)*

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<sup>1</sup> We are unable to verify Steevens' note, or collate his copy : for the book which contained Harvey's note (a copy of Speght's *Chaucer*, 1598) passed into the collection of Bishop Percy ; and his library was burnt in the fire at Northumberland House. [Malone, who saw the volume, doubted whether the note was written by Harvey before 1600 (Boswell's *Malone*, ii. 369). He does not, however, say whether the date, 1598, is really written at the end of the note and in Harvey's hand. L. T. S.] The editors of the Clarendon Press edition of *Hamlet* (Preface, p. ix) remark : "Steevens attributed to the note the date of the book, but Malone has shown that, although Harvey may have purchased the volume in 1598, there is nothing to prove that he wrote the note till after 1600, in which year Faustus' translation of Tasso, mentioned in another note, was published."

The First Quarto of *Hamlet* was printed in 1603. C. M. I.

## HENRY PORTER, 1599

*Myf. Bar[nes]*. How fir your wife? wouldst thou my daughter  
haue?

He rather haue her married to her graue.

*The | Pleasant | Historie of | the two angrie women | of  
Abington. | With the humourous mirth of Dick Coomes |  
and Nicholas Prouerbes, two | Servingmen | . . . By  
Henry Porter Gent. . . London . . . 1599, sign. G 2, back.*

'A recollection perhaps of Shakespeare's "Romeo and Juliet," act iii.  
sc. 5—

"I would the fool were married to her grave."

A. Dyce, in Hazlitt's *Dodsley*, vii 329.

Falstaff's "good manhood"<sup>1</sup> is used by Coomes in this play, *ib.* vii 318.  
"I am sorry for it; I shall never see good manhood again, if it [sword-  
and-buckler fight] be once gone; this poking fight of rapier and dagger will  
come up then"

F. J. F.

---

<sup>1</sup> Go thy ways, old Jack; die when thou wilt; if manhood, good man  
hood, be not forgot upon the face of the earth, then am I a shotten hering.  
1 *Henry IV.* II iv. 139-142

The reference in the *Variorum* Shakspeare, 1821, xvi. 393, and Collier's  
*Memoirs of E. Alleyn* (1841), p. 122, to a play of 1599 in which Rich. III.  
appears—see sc 2, and sc 5: "K. Rich. Catesb. Lovell, Noif. Northumb.  
Peicye," is no doubt, as Mr P. A. Daniel says, to 'The Second Part of  
Henry Richmond, by Robert Wilson,' Nov. 1599, named in the *Variorum*,  
iii 323, and in Henslowe's Diary, p. 159.

"The playe of John a gante," by "Mr hathwaye," also in *Var.* xxi. 393,  
Mr. Daniel identifies with "the conqueste of spayne by John a Gant," on  
which Henslowe made three advances of money to "Mr. Hathwaye and  
Mr. Ranken?" in the spring of 1600-1. The date 1601 is on *Var.* xxi. 391.

## \*BEN JONSON, 1599.

## ACTVS TERTIVS. SCENA PRIMA.

\* \* \*

*Car[lo]*. I came from him but now, hee is at the Heraulds Office yonder · he requested me to goe afore, and take vp a man or two for him in *Paules*, against his Cognifance was readie.

*Punt[aruolo]*. What? has he purchaft armes then?

*Car.* I, and rare ones too · of as many colours, as e're you sawe any fooles coat in your life. Ile go looke among yond Billes, and I can fit him with Legs to his Armes.

*Pun.* With Legs to his Armes! Good I will go with you fir.

[*s'ig. H b*]

\* \* \*

*Sogliardo, Punt. Car. walke.*

*Sog.* Nay I wil haue him, I am resolute for that, by this parchment gentlemen, I haue bene so toylde among the Harrots yonder, you wil not beleuee, they do speak in the strangest language, and giue a man the hardest termes for his money, that euer you knew.

*Car.* But ha' you armes? ha' you armes?

*Sog.* Yfaith, I thanke God I can write my selfe Gentleman<sup>1</sup> now, heeres my Pattent, it cost me thirtie pound by this breath.

*Punt.* A very faire Coat, well chargde, and full of Armorie.

*Sog.* Nay, it has as much varietie of colours in it, as you haue feene a Coat haue, how like you the Crest fir?

*Punt.* I vnderstand it not well, what is't?

---

<sup>1</sup> O. *Gentlemen.*

*Sog.* Marry fir, it is your Bore without a head Rampant.

*Punt.* A Bore without a head, that's very rare.

*Car.* I, and Rampant too: troth I commend the Heralds wit, he has deciphered him well: a Swine without a head, without braine, wit, any thing indeed, Ramping to Gentilitie. You can blazon the rest Signior? can you not?

*Sog.* O I, I haue it in writing here of purpose, it cost me two shillings the tricking.

*Car.* Let's heare, let's heare.

*Punt.* It is the most vile, foolish, absurd, palpable, and ridiculous Escutcheon that euer this eye furuifde. . . .

*Sog.* GYRONY of eight pieces, AZVRE and GVLES, between three plates a CHEV'RON engrailed checkey, OR. VERT and ERMINES; on a chiefe ARGENT betweene two ANN'LETS, fables a Bores-head PROPER.

*Car.* How's that? on a chiefe ARGENT?

*Sog.* On a chiefe ARGENT, a Bores head PROPER betweene two ANN'LETS fables.

*Carl.* Slud, it's a Hogs Cheeke and Puddings in a Pewter field this.

*Sog.* How like you them signior?

*Pu.* Let the word<sup>1</sup> be, *Not without mustard*, your Crest is very rare fir.

*Car.* A frying pan to the Crest, had no fellow.

[*sigs H 3, H 3 b.*]

*The comicall Satyre of | Every Man | Out Of His | Humor. |  
As it was first composed by the Author B.[en] I.[onson] |  
Containing more then hath been pubhkely spoken or acted |  
. . . London, | Printed for Nicholas Ling. | 1600.*

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[Mr. E. F. Bates kindly refers me to this passage, and considers that Jonson's "Not without mustard" may be a jocular reference to the motto

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<sup>1</sup> Original *world*.

of Shakspeare's crest, "Non sanz droict." One may consider the reference dubious, though Shakspeare obtained his grant of arms in 1599, when the play was produced. Certainly the arms of Sogliardo cannot be associated with those of Shakspeare, (Or, on a band sable, a spear of the first, steeled argent, with crest, a falcon, wings displayed, argent, supporting a spear on, steeled as in the arms.) The "mustard," of course, is intended to be associated with the "swine." Mr R. B. McKerrow very kindly points out that "Not without mustard" may well have been derived from a story in Nashe's *Pierce Pennilesse*. (See his edition of Nashe, 1. 171-21.) The allusion is possible, but doubtful. M.]

## BEN JONSON, 1599.

*Saviolina.* What's he, gentle Mounfieur *Briske* ? not that Gentleman ?

*Fastidius.* No Ladie, this is a Kinsman of Iustice *Silence*.  
(*Act V. sc. ii.*)

\* \* \* \*

Marie, I will not do as *Plautus* in his *Amphitryo* for all this, (*Summi Iovis causa Plaudite*;) begge a *Plaudite* for Gods fake; but if you (out of the bountie of your good-liking) will bestow it, why, you may (in time) make leane *Macilente* as fat as *Sir John Fall-staffe*.

(*Second "Catastrophe or Conclusion" to the play, sign. Q 4, back.*)

*Every Man out of his Humor* 1600. [4to]

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["This Comicall Satyre was first acted in the yeere 1599"—*Jonson's Works*, 1616, vol. i. p. 176.

The speech of Mitis in the same play, Act III, sc. ii, suggesting that the argument of the comedy might have been based on cross-wooings, has been supposed to be a hint at *Twelfth Night*. But that play is not placed earlier than 1600, as its probable date.

The *First* and *Second* Parts of *Henry IV*, in which Justices Silence and Shallow appear, were probably both written before Feb 25, 1597-98, when the *First Part* was entered on the Stationers' Register. L. T. S.]



THE  
PASSIONATE  
PILGRIME

*By W. Shakespeare.*

[Device]

AT LONDON

Printed for W. Iaggard, and are  
to be sold by W. Leake, at the Grey-  
hound in Paules Churchyard.

1599.

[This is the title-page which the notorious Jaggard issued in 1599 to his filched collection of poems from various authors, including Barmfeild, Marlowe, Weekes, etc. It is a testimony to the market-value of Shakspeare's name. Five of the twenty pieces in the book were by Shakspeare himself. The third edition in 1612 still retained the poet's name, but included two other pieces, from Heywood's *Troia Britannica*. The remonstrance of Heywood, recording Shakspeare's displeasure at this new villany, is printed below, p. 231. M.]

## THOS. DEKKER, 1599—1636.

*Enter Roſe alone making a garland.*

“*Roſe*. Here fit thou downe vpon this flowry bank  
 And make a garland for thy *Lacies* head.  
 Theſe pinkes, theſe roſes, and theſe violets,  
 Theſe bluſhing gilliflowers, theſe marigoldes,  
 The faire embroidery of his coronet,  
 Carry not halfe ſuch beauty in their cheekes,  
 As the ſweete countnaunce of my *Lacy* doth.”

*The | Shoemakers | Holiday | or | the Gentle Craft. | . . .*  
*1600. Works, 1873, i. 16, 17.*

[“*Come, ſit thee down upon this flowery bed,*  
*While I thy amiable cheekes do coy,*  
*And ſtick muſk roſes in thy ſleek ſmooth head.”*

*Mid.’s Night’s Dream, IV, i. —H. C. HART.]*

“*Cypr[us]*. The Ruby-coloured portals of her ſpeech  
 Were cloſed by mercy.”

*The | Pleasant Comedie of | Old Fortunatus. . . 1600.*  
*Works, 1873, i. 132.*

[“Once more the ruby coloured portal opened,  
 Which to his ſpeech did honey paſſage yield.”

*1593. Venus and Adonis, l. 451, 2. —H. C. HART.]*

“Genius.

*I* am the places Genius, whence now ſprings  
 A Vine, whoſe yongest Braunch ſhall produce Kings :  
 This little world of men ; this precious Stone,  
 That ſets out Europe : . . . .

*Thus Iewell of the Land : Englands right Eye :*  
*Altar of Loue and Spheare of Maestie."*

1604. *The King's Entertainment through the City of London, 15. of March 1603. Works, 1873, i. 274.*

[Evidently borrowed from Gaunt's speech in *Richard II.* Act II. sc. i.—H.]

"*Hip[olito]*. Oh, you ha kild her by your cruelty.

*Du[ke]*. Admit I had, thou kill'ft her now againe ;

And art more savage then a barbarous Moor."

1604. *The Honest Whore. Works, 1873, ii. 4*

[Conjecturally an allusion to Aaon in *Titus Andronicus*, who is twice called the "barbarous Moor" in that play ; II. iii. 78, "Accompanied but with a barbarous Moor" ; V. iii. 4, "Good uncle, take you in this barbarous Mooi."—H. C. HART.]

What's here ?

Perhaps this fhrewd pate was mine enemies :

Las ! say it were : I need not feare him now :

For all his braves, his contumelious breath,

His frownes (tho' dagger-pointed) all his plot,

(Tho ne're so mischievous) his *Italian* pilles,

His quarrels, and (that common fence) his law.

\* \* \* \* \*

And must all come to this ; fooles, wise, all hither,

Must all heads thus at last be laid together :

\* \* \* \* \*

But here's a fellow ; that which he layes on,

Till domes day alters not complexion :

Death's the best Painter then :

1604. *The Honest Whore. Part I. Works, 1873, ii. 56.*

[Though no passages are exactly similar, yet the whole idea of moralizing thus upon a skull (especially as it would show upon a stage) seems to me unmistakably taken from *Hamlet's* gravedigger's scene, and therefore worthy of insertion as Shakespeare's Prayse.—H. C. HART.]

*Wife*. Sure, I should thinke twere the least of sin.  
To mistake the Master, and to let him in.  
*Geo[rge]*. Twere a good Comedy of Errors that ifaith.

*The Honest Whore*, *ib.* ii. 62.

[“An allusion probably to Shakespeare’s play of that name.”—Note in Dekker’s *Works*, 1873, ii. 372. See the same phrase, p. 141, below.]

(Has the jealous husband Candido’s saying in this play, ii. 40-1, about his wife’s brother Fustigo’s kissing her—“when I touch her lip, I shall not feele his kisses”—anything to do with Othello’s “I found not Cassio’s kisses on her lips”? III. iii. 341. *Othello* dates in 1604?—F.)

*May[bury]*. Of what ranck was she I beseech you.  
*Leth[erstone]*. Vpon your promise of secrefie.  
*Bel[lamont]*. You shall close it vp like treasure of your owne,  
and your selfe shall keepe the key of it.

*North-VVard | Hoe |* Sundry times Acted by the children /  
of Paules. / *By Thomas Decker, and | John Webster. |*  
. . . 1607. *Works*, 1873, iii. 5.

[“From Shakespeare :—  
“Tis in my memory lock’d  
And you yourself shall keep the key of it.”—*Hamlet*, act. i. sc. 3.”—Note in Dekker’s *Works*, iii. 361.]

*Iasp[ero]*. I never heard ’mongst all your *Romane* spirits,  
That any held so bravely up his head,  
In such a sea of troubles (that come rousing  
One on anothers necke) as *Lotti* doth.

*The Wonder | of | A Kingdome. |* . . . 1636. *Works*,  
1873, iv. 230.

[“In such a sea of troubles. In all probability borrowed from *Hamlet*’s famous soliloquy.” Note in Dekker’s *Works*, 1873, iv. 438.]

*Flo[rence]*. . . . nay, nay, pray rise,  
I know your heart is up, tho’ your knees down. *Ib.* iv. 285.  
[“So Shakespeare, in *Richard II.* :—

‘Up, cousin, up; your heart is up, I know,  
Thus high at least, although your knee be low.’”

Note, *ib.* p. 440]—F. J. F.

## RETURNE FROM PERNASSUS, PART I. 1600.

*Gull.* Pardon, faire lady, thoughe ficke-thoughted Gullio  
maks amaine unto thee, and like a bould-faced future 'gins to  
woo thee<sup>1</sup>. 1008

*Ingen.* (We shall have nothinge but pure Shakspeare and  
shreds of poetrie that he hath gathered at the theators!)

*Gull.* Pardon mee, moy mittressa, aft<sup>2</sup> am a gentleman, the  
moone, in comparifon of thy bright hue<sup>3</sup> a meere flutt, Anthonio's  
Cleopatra a blacke browde milksmaide, Hellen a dowdie. 1013

*Ingen.* (Marke, Romeo and Juliet! O monstros theft<sup>4</sup>!  
I thinke he will runn throughe a whole booke of Samuell  
Daniell's!)

*Gull.* Thrife fairer than myfelfe (—thus I began—)

The gods faire riches, fweete above compare,

Staine to all nimphes, [m]ore lovely the[n] a man.

More white and red than doves and roses are! 1020

Nature that made thee with herselfe had<sup>5</sup> frife,

Saith that the worlde hath ending with thy life<sup>6</sup>.

*Ingen.* Sweete Mr. Shakspeare!

Act III. sc. i. pp. 56, 7.

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<sup>1</sup> 'Sick-thoughted Venus makes amain unto him,  
'And like a bold-faced sutor 'gins to woo him.'

*Venus and Adonis*, st. 1.

<sup>2</sup> for as I.

<sup>3</sup> for hue's.

<sup>4</sup> Cf. *Romeo and Juliet*, ii. 4.

<sup>5</sup> sic : for at.

<sup>6</sup> *Venus and Adonis*, st. 2.

*Ingen.* My pen is youre bounden vaffall to commande. But what vayne woulde it please you to have them in ? 1049

*Gull.* Not in a vaine veine (prettie, i'faith!) · make mee them in two or three divers vayns, in Chaucer's, Gower's and Spencer's and Mr. Shakspere's. Marry, I thinke I shall entertaine those verfes which run like these :

Even as the sunn with purple coloured face

Had tane his lafte leave on<sup>1</sup> the weeping morne, &c. 1055

O fweet Mr. Shakspere! I'll have his picture in my study at the courte.

Act III. sc. i. p. 58.

*Gull.*—Let mee heare Mr. Shakspere's veyne. 1212

*Ingen.* Faire Venus, queene of beutie and of love,

Thy red doth stayne the blushing of the morne,

Thy snowie necke shameth the milkwhite dove,

Thy prefence doth this naked worlde adorne;

Gazinge on thee all other nymphes I scorne.

When ere thou dyest slowe shine that Satterday,

Beutie and grace muste sleepe with thee for aye ! 1219

*Gull.* Noe more! I am one that can judge accordinge to the proverbe, *bovem ex unguibus*. Ey marry, Sir, these have some life in them! Let this duncified worlde esteeme of Spencer and Chaucer, I'll worshipp fweet Mr. Shakspere, and to honoure him will lay his Venus and Adonis under my pillowe, as wee reade of one (I doe not well remember his name, but I am sure he was a kinge) slept with Homer under his bed's heade.

Act III. sc. i. p. 63.

<sup>1</sup> 'of': *Venus and Adonis*, l. 2.

*Ing.* Our Theater hath loft, *Pluto* hath got,  
 A Tragick penman for a driery plot 295  
*Beniamin Iohnson*<sup>1</sup>.

*Iud.* The wittiest fellow of a Bricklayer in England.

*Ing.* A meere Empyrick, one that getts what he hath by  
 obseruation, and makes onely nature priuy to what he indites,  
 so flow an Inuentor that he were better betake himselfe to his  
 old trade of Bricklaying, a bould whorfon, as confident now in  
 making a<sup>2</sup> booke, as he was in times past in laying of a brick.

*William Shakespeare*<sup>3</sup>.

*Iud.* Who loues [not *Adons* loue, or *Lucrece* rape?<sup>4</sup>] 304  
 His sweeter verse contaynes hart [throbbing line<sup>5</sup>],  
 Could but a grauer subiect him content,  
 Without loues foolish lazy<sup>6</sup> languishment.

Act IV. sc. ii. p. 87.

*The Pilgrimage to Parnassus, with the Two Parts of the Returne  
 from Parnassus. Three Comedies performed in St. John's  
 College, Cambridge, A.D. MDX VII—MDCI Edited from  
 MSS. by the Rev. W. D. Macray, F.S.A. Oxford, Clarendon  
 Press. 1886. F. J. F.*

The Rev. W. D. Macray of the Bodleian c. 1885 found among Thomas Hearne's volumes of miscellaneous collections in the Bodleian, the long missing couple of Plays which preceded *The Returne from Pernassus* [Part II.] so long known to us. The first play is 'The Pilgrimage to Pernassus', and the second is the first part of 'The Returne' from it. It is the most interesting dramatic find for very many years, as it sets Shakspeare at the head of English Poets—above Chaucer and Spenser—so early as A.D. 1600.

<sup>1</sup> 'B.I.,' B.      <sup>2</sup> 'of a,' MS.      <sup>3</sup> Mis-spelt 'Shatespeare' in A.

<sup>4</sup> 'Who loves Adonis love or Lucies' rape,' edits.

<sup>5</sup> 'robbing life,' edits.

<sup>6</sup> 'lazy' omitted in B.



## NICHOLAS BRETON, 1600.

## AN ODDE CONCEIPT

LOVELY kinde, and kindly louing  
 Such a minde were worth the mouing :  
 Truly faire, and fairely true,  
 Where are all theſe but in you ?

Wifely kinde, and kindly wife,  
 Bleſſed life, where ſuch loue lies :  
 Wife, and kinde, and faire, and true,  
 Louely liue all theſe in you.

Sweetely deare, and dearely fweete,  
 Bleſſed, where theſe bleſſings meete :  
 Sweete, faire, wiſe, kinde, bleſſed, true,  
 Bleſſed be all theſe in you.

*Melancholike | Humours, | In Verſes of Di- | verſe Natures, |  
 Set down by | Nich: Breton, gent. | London | . . . 1600.  
 Reprinted Chertſey Worthies' Library, ed. Grosart, 1879,  
 p. 15.*

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[Mr. C. Haines in *Notes and Queries*, 10th Series, vol. vii. p. 247, ſays theſe lines appear to be inſpired by Shakſpere's *Sonnet*, cv :—

Kind is my love today, tomorrow kind,  
 Still conſtant in a wondrous excellence ;  
 Therefore my verſe, to conſtancy confined,  
 One thing expreſſing, leaves out difference.  
 "Fair, kind, and true" is all my argument,  
 "Fair, kind, and true," varying to other words ;  
 And in this change is my invention ſpent,  
 Three themes in one, which wondrous ſcope affords.  
 "Fair, kind, and true," have often lived alone,  
 Which three till now never kept ſeat in one.

Nothing could better deſcribe Breton's theme than Shakſpere's lines "“Fair, kind, and true,” varying to other words” : if Shakſpere's *Sonnet* was not written before 1600, he muſt have been the borrower, and not Breton. M.]

\*JOHN LANE, 1600.

When chafte *Adonis* came to mans estate,  
*Venus* fraight courted him with many a wile ;  
*Lucrece* once seene, fraight *Tarquine* laid a baite,  
 With foule incest her bodie to defile :

Thus men by women, women wrongde by men,  
 ~Give matter still vnto my plaintife pen.

*Tom Tel-Troths Message, and his pens Complaint.* 1600, p. 43.  
 (Reprinted by the *New Shakspeare Society*, 1876, p. 132.) C. M. I.

JOHN BODENHAM, 1600.

*To the Reader :*

**I**T shall be needlesse (gentle Reader) to make any Apologie for the defence of this labour, because the same being collected from so many singular mens workes; and the worth of them all having been so especially approued, and past with no meane applause the censure of all in generall, doth both disburden me of that paines, and ~~sete~~ the better approbation on this excellent booke. . . . A 3.

[A 4] Now that euery one may be fully satisfied concerning this Garden, that no one man doth assume to him-selfe the praise thereof, or can arrogate to his owne deseruing those things which haue been deriued from so many rare and ingenious spirits; I haue set down both how, whence, and where these flowres had their first springing, till thus they were drawne together into the *Muses Garden*, that euery ground may challenge his owne, each plant his particular, and no one be iniured in the iustice of his merit

. . . out of. . .

[A 5] *Edmund Spencer.*

*Henry Constable Esquier. . . .*

[A 5, bk] *John Marstone.*

*Christopher Marlow.*

*Beniamin Iohnson.*

*William Shakspeare. . . .*

These being Moderne and extant Poets, that haue liu'd

together; from many of their extant workes, and some kept in priuat.

*ib.* p. 30.

Loue goes toward loue like schoole-boyes from their bookes :  
But loue from loue, to schoole with heauie lookes.

*Bel-vedère | or | The Garden of | The Muses | . . .  
Imprinted at London by F. K. for Hugh Astley,  
dwelling at | Saint Magnus corner. 1600.*

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The two 'Loue' lines are from the first Quarto, 1597, of *Romeo and Juliet*, II. ii. 160-1, p. 58, Daniel's *Parallel-Text*. N. Sh. Soc. 1874:—

*Ro.* Loue goes toward loue like schoole boyes from their bookes,  
But loue from loue, to schoole with heauie lookes.

Quarto 2, 1599, has *as* for *like* in l. 160, and *toward* for *to* in l. 161.

The author's name, 'M. Iohn Bodenham,' is given by A. M.<sup>1</sup> in the title of his verses on sign. A 7. The mere fact of there being a *Rom. & Jul.* quotation in Bodenham, was stated by Mr. Hll.-P. in his *Outlines*, p. 115. F. J. F.

*Belvedère* consists entirely of quotations from the poets and dramatists. Mr. Charles Crawford, who has recently been working upon the book, has identified more than 200 from Shakspeare. Of these 92 are from *Lucrece* and 35 from *Venus and Adonis*. *Richard II* seems to have been Bodenham's favourite play; he quotes from it 47 times. *Richard III* comes next with 13 quotations. Mr. Crawford prints the results of his investigations in an appendix in vol. ii. M.

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<sup>1</sup> Anthony Munday?

## SAMUEL NICHOLSON, 1600.

## PARALLEL PASSAGES.

<i>Acolastus.</i>	<i>Shakespere.</i>
Or wher's the soules Attorney, when the hart.	the heart's attorney. ( <i>Ven. and Ad.</i> l. 335.)
	But with a pure appeal seeks to the heart
Being once corrupted, takes the worser part? (p. 12, l. 185)	Which once corrupted takes the worser part ( <i>Lucrece</i> , l. 293).
O woolvish heart wrapt in a womans hyde (p. 16, l. 265).	O tigers heart wrapt in a woman's hide (3 <i>Henry VI</i> , I. iv).
Thus all askaunce thou holdst me in thine eye (l. 300).	For all askaunce he holds her in his eye ( <i>Ven. and Ad.</i> l. 342).
Hence idle words, servants to shallow braines,	Out idle words, servants to shallow fools,
Unfruitfull sounds, wind-wasting arbitrators,	Unprofitable sounds, weak arbi- trators !
	Busy yourselves in skill-contending schools :
Your endles prattle lessens not my paines	Debate where leisure serves with dull debaters :
His suite is cold, that makes you mediators (l. 559).	To trembling clients be you medi- ators ( <i>Lucrece</i> , l. 1016).
Witnes faire heauens she, she, 'tis onely she,	She utters this : ' He, he, fair lords, 'tis he,
That guides this hand to give this wound to me (l. 647).	That guides this hand to give this wound to me ( <i>Lucrece</i> , l. 1721).
A prettie while this prettie creature stoode	A pretty while these pretty creatures stand ( <i>Lucrece</i> , l. 1233).
Before the engin of her thoughts began (l. 853).	Once more the engine of her thoughts began ( <i>Ven. and Ad.</i> l. 367).

*Acolastus.**Shakespere.*

Heart-slaine with lookes, I fell upon the ground,	Or like the deadly bullet of a gun,
Her meening strooke me ere her words were done,	His meaning struck her ere his words begun,
As weapons meet before they make a sound,	And at his look she flatly falleth down,
Or as the deadly bullet of a gunne (p. 62, l. 1369).	For looks kill love and love by looks reviveth ( <i>Ven. and Ad.</i> l. 461).
And pining grieve still thinkes it treble wrong	For lovers say, the heart hath treble wrong
When heart is bari'd the aydance of the tongue (l. 1433).	When it is barr'd the aidance of the tongue ( <i>Ven. and Ad.</i> l. 329).

*Acolastus his after-witt.* By S. N. 1600. Reprinted by Rev.  
A. B. Grosart, 1876. Introduction, pp. xiv—xxi.

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[The quotations here given are but a few out of many passages in Nicholson's *Acolastus*, in which the author has, like Robert Baron fifty years later, woven into his own verse quotations and recollections from Shakespere's Poems. Dr. Grosart and Dr. B. Nicholson, setting aside the accusation of literary theft and impudence in this striking use by the lesser poets of the ringing words of the greater, explain that "precedents of high excellence were much more looked to in those days, and copyings and imitations were not merely more common but allowed, especially when the sources were in all hands, and so 'plagiarism' out of the question. . . . Those familiar with Nicholas Breton and Samuel Daniel find frequently and silently introduced into their own poems [*i. e.* the poems of those authors] well-known sonnets and lines of others." Introd. p. xxi. L. T. S.]

## SAM. NICHOLSON 1600.

Dr. Giosart has given in his Memorial Introduction to his reprint of Sam. Nicholson's *Acolastus, his After-witte*, many instances of that writer's borrowings from Shakspeare's *Venus and Adonis*, *Lucrece*, &c. Of these the most certain are quoted in pp. 74, 75.

We of all people once that were the pelfe  
Thruft in a frozen corner of the North.

Sign. B. l. 44, p. 7, reprint.

This he compares with "the frozen bosome of the North," in *Romeo and Juliet* :

Which is as thin of substance as the ayre,  
And more inconstant then the wind, who wooes  
Euen now the frozen bosome of the North.

1599. *Rom. & Jul.* Qo. 2, l. v. 93.

1597. Qo. 1.

Which is as thinne a substance as the aire,  
And more inconstant than the winde  
Which wooes eyen now the frozen bowels of the north.

F. J. F.

## A. MUNDAY, &amp;c., 1600.

*Pri[et]*. Sirra, no more ado ; come, come, giue me the money you haue. Dispatch, I cannot stand all day.

*Kin[g Hen. V.]* Well, if thou wilt needs haue it, there it is <sup>1</sup>: iust the Prouerbe, one theefe robs another. Where the diuel are all my old theeues <sup>2</sup>? Falstaffe that <sup>3</sup> villaine is so fat, hee cannot get on's horse, but me thinkes Paines and Peto should bee stirring hereabouts. <sup>4</sup>

\* \* \* \* \*

<sup>5</sup> *Pri.* Me thinkes the King should be good to theeues because he has bin a theefe himselfe, though I thinke now hee be turned true man.

*Kin.* Faith I haue heard indeede h'as <sup>6</sup> had an ill name that way in's <sup>7</sup> youth ; but how canst thou tell that he <sup>8</sup> has beene a Theefe ?

*Priest.* How ? because he once robb'd me before I fell to the

<sup>1</sup> there tis—V. S. ed.†

<sup>2</sup> theeues that were wont to keepe this walke?—V. S.!

<sup>3</sup> the—V. S.

<sup>4</sup> hereabouts.

<sup>5</sup> For *Pri.* read *Sir John* throughout, *i. e.* Sir John Butler, parson of Wrotham (Sig. B).

<sup>6</sup> he has—V. S.

<sup>7</sup> in his—V. S.

<sup>8</sup> till he—V. S. (Smaller differences of spelling and punctuation are not noted.—F.)

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† The first part / Of the true and honor/able historie, of the life of Sir / *John Old-castle, the good* / Lord Cobham. / As it hath been lately acted by the right / honorable the Earle of Nottingham / Lord high Admirall of England his / seuants. / LONDON / Printed by V. S. for Thomas Pauier, and are to be solde at / his Shop at the Signe of the Catte and Parrots / neere the Exchange. / 1600. 4to. sign. F2.



trade my selfe, when that foule villanous guts, that led him to all that Roguery, was in's company there, that Falstaffe.

*King aside.* Well, if he did rob thee then, thou art but euen with him now, Ile be fworne: Thou knowest not the King nowe I thinke, if thou sawest him!

*The first part | of the true and hono-|rable history of the  
Life of | Sir John Old-castle, the good | Lord-Cobham |  
As it hath bene lately acted by the Right | honorable  
the Earle of Nottingham | Lord High Admirall of Eng-  
land, | his Seruants. |* Written by William Shakespeare |  
*London printed for T. P. 1600. 4to. sign. F 2.*

The edition "Printed by V. S. for Thomas Pauier, and are to be solde at his shop at the signe of the Catte and Parrots neere the .Exchange, 1600," differs somewhat from this edition, and seems the better one, tho I have only collated it. A longer extract from this scene is given by Mr. Halliwell in his 'Character of Sir John Falstaff,' 1841, p. 31-4. The earlier scene at the Inn with Doll, (the Priest's or Wiotham Parson's wench,) old Harpoole, 'a most sweet old man,' the kissing, &c. (sign. C. 4)

"*harp. Imbracing her.* Doll canst thou loue me? a mad merie Lasse, would to God I had neuer seene thee.

*Doll.* I warrant you you will not out of my thoughts this tweluemonth, truely you are as full of favour, as a man may be. Ah these sweet grey lockes, by my troth, they are most louely."—

and the quarrel following, are evidently from Falstaff's tavern-scene with his Doll, 2 *Henry IV*, II. iv.

In Henslowe's Diary, p. 158, are the following entries :

"This 16 of october [15]99

Receved by me, Thomas Downton, of phillip Henslow, to pay Mr. Monday, Mr. Drayton, and Mr. Wilson and Hathway, for the first parte of the lyfe of S<sup>r</sup> Jhon Ouldcasstell, and in earnest of the second parte, for the use of the compayny, ten pownd, I say receved . . . . . 10<sup>li</sup>.

[On or after Nov. 1, and before Nov. 8] Receved of Mr. Hinchloe, for Mr. Mundaye and the Reste of the poets, at the playnge of S<sup>r</sup> Jhon Old-castell, the ferste time. As a gefte . . . . . x<sup>s</sup>.

[p. 162. Between Dec. 19 and 26, 1599] Receved of Mr. Henschlow, for the use of the company, to pay Mr. Drayton for the second parte of S Jhon Ouldcasell, foure pownd : I say receved . . . . . 11j<sup>li</sup>.

[p. 166] Dd unto the litell tayller, at the apoyntment of Robart Shawe, the 12 of marche 1599[-1600] to macke thinges for the 2 parte of owld castell, some of xxx<sup>s</sup>”

Before this last date I thought that Shakspeare might probably have acted in the play, which might have been lent, before its publication, to the Lord Chamberlain's Company, by the Lord Admiral's Company:<sup>1</sup> see the following:—

“*Baynards Castell, this Saturday, 8 of March, 1599*” [-1600]. “Rowland Whyte, *Esg.*, to Sir Robert Sydney” . . . “All this Weeke the Lords haue bene in *London*, and past away the Tyme in Feasting and Plaies; for *Vereken* dined vpon *Wednesday*, with my Lord Treasurer, who made hym a Roiall Dinner; vpon *Thursday* my Lord Chamberlain feasted hym, and made hym vey great, and a delicate Dinnei, and there in the After Noone his Plaies acted, before *Vereken*, Sir *John Old Castell*, to his great Contentment.” *Letters and Memorials of State*, ed. Arthur Collins, 1746, ii. 175, 176, 4, 17 (noted in the *Vaiorum*).

But Mr. P. A. Daniel suggests “that the Admiral lent his Company to the Chamberlain on this occasion. It seems altogether improbable that Shakspeare and his company should have taken the places of the Admiral's Company for one single performance only.”

Both Parts of the play were enterd to Thos Pavier in the Stationers' Register on Aug. 11, 1600.—Arber's *Transcript*, iii 63—

“*The firste parte of the history of the life of Sir JOHN OLCASTELL lord COBHAM.*

*Item the second and last parte of the history of Sir JOHN OLDCASTELL lord COBHAM with his martyrdom*”

The second Part of the Play is not now known.

By Aug. 17, 1602, “my Lorde of Worsters players” (afterwards Queen Anne's—James I.'s wife) had evidently become entitled to *Sir John Old-*

<sup>1</sup> They had both acted together or alternately at Henslowe's Newington Theatre for 2 years and 6 days in 1594-6. Collier's Pref. to Henslowe's Diary, p. xviii. The names of the Admiral's Company in 1600 (eleven sharers in profits) are given in Henslowe, p. 172—

J. Singger.	Robt. Shaa.
Thomas Downton.	Thomas Towne.
Humfry Jeffes.	W. Birde.
Anthony Jeffes.	Richard Jones
Charles Massye.	Edward Juby
Samuell Rowlye.	

castle, and Henslowe lent them 40s. "to paye unto Thomas Deckers, for new adicyons in Owldcaselle" (*Diary*, p. 236), and 10s more on Sept. 7, 1602 (p. 239).

On the attributing of spurious plays to Shakspeare, note this by Baker :

"THE THREE BROTHERS. Trag. by Wentworth Smith. Acted by the Lord Admiral's servants, 1602. Not printed.—This author wrote, or assisted in, several other plays ; and by only using the initials of his name, it is supposed that many of them were obtruded on the public as the products of Shakspeare's pen." 1812.—Baker's *Biogr. Dram.* iii. 333.

F. J. F.

If the following passage had been written after *Macbeth* instead of 4 years before it, should we not all have said that the writers had recollected Shakspeare's

"Come, seeling night,

Scarf up the tender eye of pitiful day" (III. ii. 46-7)?

And if so, ought we not in like wise to hold that in *Macbeth* Shakspeare recollected his predecessors' work?—E. PHIPSON.

*War[man]*. The man is blinde. Muffle the eye of day,  
Ye gloomie clouds (and darker than my deedes,  
That darker be than pitchie sable night)  
Muster together on these high topt trees,  
That not a sparke of light thorough them sprays,  
May hinder what I meane to execute.

[A. Munday & H. Chettle] *The Downfal | of Robert, | Earle of Huntington, | afterward Called | Robin Hood of merrie Sherwodde: | with his loue to chaste Matilda, the | Lord Fitzwaters daughter, afterwarde | his faue Maide Marian.* . . . Imprinted at London, for William Leake, 1601, sign. I4, back.

THE ESSEX REBELLION, 1600:  
EXAMINATIONS.

*Sir Gelly Meyricke 17th Feb. 1600.*

The Examination of S<sup>r</sup> Gelly merick Knyght taken the xvij<sup>th</sup> of Februarj, 1600. He sayeth that vpon Saterday laft was fennyght he dyned at Gunter's in the Company of the L. monteegle, S<sup>r</sup> Chriftoffer Blont, S<sup>r</sup> Charles percy, Ellys Jones, and Edward Buffhell, and who else he remembreth not and after dynner that day & at the mocyon of S<sup>r</sup> Charles percy and the refte they went all together to the Globe over the water wher the L. Chamberlens men vse to play and were ther fomwhat before the play began, S<sup>r</sup> Charles tellyng them that the play wold be of harry the iiij<sup>th</sup>. Whether S<sup>r</sup> John davyes<sup>1</sup> were ther or not thys examine can not tell, but he sayd he wold be ther yf he cold. he can not tell who procured that play to be played at that tyme except yt were S<sup>r</sup> Charles percy, but as he thyncketh yt was S<sup>r</sup> Charles percy. Thenne he was at the fame play and Cam in fomwhat after yt was begon, and the play was of Kyng Harry the iiij<sup>th</sup>, and of the kylling of Kyng Richard the second played by the L. Chamberlen's players

Ex. per  
J. Popham  
Edward Fenner

Gelly Meyricke

*MS in the Public Record Office. Domestic  
State Papers, Elizabeth, Vol. 278, No. 78.  
(Mrs. Green's Calendar, 1598-1601, p. 575.)*

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<sup>1</sup> Misread Danvers in the Calendar.

*Auguftine Phillipps* 18 Feb., 1600.

The Examination of auguftyne phillypps fervant vnto the L Chamberlyne and one of hys players taken the xvij<sup>th</sup> of Fæbruary 1600 vpon hys oth

He fayeth that on Fryday laft was fennyght or Thursday S<sup>r</sup> Charles percy S<sup>r</sup> Jofclyne percy and the L. montegle with fome thre more fpak to fome of the players in the prefans of thys examine to have the play of the depofyng and kyllyng of Kyng Rychard the fecond to be played the Saterdag next promysyng to gete them xls. more then their ordynary to play yt. Wher thys Examine and hys fellowes were determyned to have played fome other play, holdyng that play of Kyng Richard to be fo old & fo long out of vfe as that they fhould have fmall or no Company at yt. But at their request this Examine and his fellowes were Content to play yt the Saterdag and had their xls. more then their ordynary for yt and fo played yt accordyngly

Ex. per

Auguftine Phillipps

J. Popham

Edward Fenner

*MS. in the Public Record Office. Domestic State Papers, Elizabeth, Vol. 278, No. 85. (See Mrs. Green's Calendar, 1598-1601, p. 578.)*

[The above examinations were thus summed up in the Report of The Trial printed from Le Neve's MS. :—

“ And the story of *Henry IV* being set forth in a play, and in that play there being set forth the killing of the King upon a stage; the *Friday* before Sir *Gilly Merrick* and some others of the Earl's train having an humour to see a play, they must needs have the play of *Henry IV*.

“ The players told them that was stale, they should get nothing by playing of that, but no play else would serve; and Sir *Gilly Merrick* gives forty shillings to *Philips* the player to play this, besides what soever he could get.” (The Trial of Sir Christopher Blunt, Sir Gilly Merrick and others, for High Treason, 5 March, 1600. F. Hargrave's *State Trials*, 1778, vol. vii. column 60.) I have not succeeded in tracing Le Neve's MS., it does not

appear to be in the British Museum, and Mr. J. Nicholson, the courteous Librarian of Lincoln's Inn, informs me that it is not in the Library under his charge (to which Hargrave's MSS. and books were originally assigned). But the examinations of Merrick and Phillipps show that what seemed to be the error of *Henry IV* instead of *Richard II*, as the name of the play, is so in the original. The account given of this trial in Camden's *Annals* (ed. Hearne, 1717, p. 867) has it as follows,—“*exoletam Tragædium de tragica abdicatione Regis Ricardi secundi in publico theatro coram conjurationis participibus data pecunia agi curasset.*”

*Richard II* was published in Quarto in 1597 and 1598, the Deposition scene (ll. 154—318 of Act IV. sc. i) was not printed till 1608, though, from the allusions in the lines before and after the omission, which are in the Quarto of 1597, it is clear that this scene must have been in the original play; it was probably struck out on account of its political significance. That there is room for doubt whether the play ordered by Sir Chailes Percy was Shakespere's *Richard II*, or another on the same subject, is seen by Professor Dowden's comment, “that this was Shakespere's play is very unlikely” (*Sh. Primer*, 1877, p. 87).<sup>1</sup> But Mr. Hales (*Academy*, Nov. 20, 1875), endorsed by Dr. Furnivall (*Leopold Shakspeare*, Introd. p. xxxvi), asks that “considering the facts that the company employed by the Essexians was that to which Shakespere belonged, and that the play asked for answers in description to Shakespere's *Richard II*, can we hesitate to believe that the play was indeed Shakespere's?” See later, pp. 100—101. L. T. S.]

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<sup>1</sup> See also Clark and Wright's *Richard II*, Clarendon Press Series, 1869, p. v,—“it is certain that this was not Shakespeare's play.”

## \* CHR. MIDDLETON, 1600.

[The following uses of "famine, sword and fire," and "Soul-killing witches," should perhaps be quoted rather as illustrations than recollections of Shakspeare's like words in the Prologue to *Henry V*, line 7,<sup>1</sup> and *Comedy of Errors*, I. ii. 100.<sup>2</sup>—H. C. HART ]

(5)

What time this land disquieted with broyles,  
Wearied with wars and spent for want of rest,  
Sawe her adioyning neighbours free from th' spoyles,  
Wherewith her selfe had dispossest  
Of peace and plenty, which men most desire,  
And in their steeds brought famine, sword and fire.

(89)

They charge her that she did maintaine and feede,  
Soul-killing witches, and conuers'd with deuils,  
Had conference with sprits, who should succede  
The King.

The / Legend / Of Hvmphrey / *Duke of Glo-* / cester. / By  
*Chr : Middleton.* / London / Printed by *E. A.* for  
*Nicholas Ling*, and are / to be solde at his shop at the  
west doore of / S. Paules Church. 1600. /

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<sup>1</sup> and at his heels

Leasht in like hounds, should *famine, sword and fire*  
Crouch for employment. [A. D. 1599.]

<sup>2</sup> Soul-killing witches that deform the body. [? A. D. 1591.]

## SIR WILLIAM CORNWALLIS, 1600.

" Malicious credulitie rather embraceth the partiall writings of indiscreet chroniclers, and witty Play-Makers, then his [Richard III's] lawes and actions, the most innocent and impartiall witnessees.

\* \* \* \* \*

Yet neither can his blood redeem him [Richard III] from injurious tongues, nor the reproch offered his body be thought cruell enough, but that we must stil make him more cruelly infamous in Pamphlets and Plays.

*Essayes of Certaine Paradoxes.* 1617. *Second edition.* *The Prayse of King Richard the Thirde.* Sign. C 3 and D 3. [In the Bodleian.] Reprinted in a *Collection of Scarce and Valuable Tracts*, by Lord Somers, 2nd ed. 1810. Vol. 3, pp. 321, 328.

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[Mr. Elliot Browne pointed out the first extract given above, in the *Athenaeum*, 13 Nov. 1875. The title of this second impression of *Essayes of Certaine Paradoxes* does not contain the addition "in prose and verse" said to belong to the edition of 1600. It is quite a different work from Cornwallis' *Essayes*, which passed through several editions. I have not been able to find a copy of the edition of 1600, but give the date on the authority of *Loumdes' Bibliog. Manual*, Bohn's edition, vol. iv. p. 2312. L. T. S.]



## CHARLES PERCY, 1600?

Mr. Carlington.

I am heere so peffred with contrie bufineffe that I fhall not bee able as yet to come to London : If I ftay heere long in this fafhion, at my return I think you will find mee fo dull that I fhall bee taken for Iuftice Silence or Iuftice Shallow, wherefore I am to entreat you that you will take pittie of mee, and as occurrences fhall feare, to fend mee fuch news from time to time as fhall happen, the knowledge of the which, thoutgh perhaps thee will not exempt mee from the opinion of a iuftice Shallow at London, yet I will affure you, thee will make mee paffe for a very fufficient gentleman in Gloceftshire. If I doe not alwaies make you anfwere, I pray you doe not therefore defift from your charitable office, the place being fo fruitfull from whence you write, and heere fo barren, that it will make my head ake for invention, but if anything happen heere that may bee unknown unto you in thofe parts, you fhall not faile but to heare of it. I pray you direct your letters to thee three cups in breed-ftreet, where I haven taken order for the fending of them down : And fo in the mean while I will ever remain

your affured friend

Charles Percy

Dumbleton in Gloceftshire

this 27 of December

You need not to forbear sending of news hither in refpect of their ftalenes, for I will affure you, heere they will be very new.

*M.S. Letter in Public Record Office, Domestic State Papers,  
Elizabeth, Vol. 275, No. 146.*

[The late Mr Richard Simpson left an unprinted note on this letter which I here give as it stands :

"As this letter was part of the papers seized upon the companions of Essex in his attempt upon London, the date of it may be any year before 1602.

"Sir Charles Percy, 3rd son of Henry 20th Earl of Northumberland, married one of the family of Cocks, and through her was lord of Dumbleton in Gloucestershire, near Campden, and not far from Stratford-on-Avon. He was with Essex in Ireland, and accompanied him in his fatal ride into the City in Feb. 1601. He was the man who bespoke the play of *Richard II.* at the Globe on Saturday, Feb. 7, 1601. He was evidently one of Shakespere's admirers, perhaps one of his friends. Through him the dramatist may have got some of the vivid stories about the Percies in *Henry IV.* Possibly he may be 'chaffed' in the passage where Falstaff asks what Master Dumbleton says to his satin, and is told that he wants better assurance than Bardolph." L. T. S.]

"ONE FRIEND TO ANOTHER," 1600—1610.

For I muft tell you I never dealt so freele with you, in anie;  
and, (as that excellent author, Sr. *John Falstaff* faves,) what  
for your bufineffe, news, device, foolerie, and libertie, I never  
dealt better, fince I was a man.

*A Collection of Letters made by Sr. Tobie Matthews, Kt. 1660,  
p. 100. "One friend to another, who shoves much trouble for the  
miscarriage of a letter."*

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*Countess of Southampton to Earl of Southampton.*

Al the nues I can fend you that I thinke wil make you mery  
is that I reade in a letter from London that Sir John Falstaf is by  
his Mrs. Dame Pintpot made father of a godly milers thum, a  
boye thats all heade and veri litel body; but this is a fecrit.

*Postscript to a letter, without other date than "Charly 8th July,"  
printed in the Appendix to 3rd Report of the Historical MSS.  
Commission, p. 148.*

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[I put these two extracts together, as they both show the wide-spread popularity of Falstaff, even to the familiar personation of him: the late Mr. Simpson believed that they refer to Shakespere himself under the name of Falstaff (*Academy*, Feb. 6, 1875). The names and circumstances of many of the writers of the letters in Matthews' collection point to the approximate date of the first extract. L. T. S.]

\* J. M., 1600—1612.

who hath a lovinge wife & loves her not,  
 he is no better then a witleffe fotte ;  
 Let such have wives to recompense their merite,  
 even Menelaus forked face inherite.  
 Is love in wives good, not in husbands too ?  
 why doe men sweare they love then, when they woove ?  
 it seemes 't is true that W. S. said,  
 when once he heard one courting of a Mayde,—  
 Beleve not thou Mens fayned flatteryes,  
 Lovers will tell a bushell-full of Lyes !

*The Newe Metamorphosis, or A Feaste of Fancie, or  
 Poeticall Legendes. Brit. Mus. Add MSS. 14,824,  
 14,825. 3 vols. 4to. Vol. I. Pt. II. p. 96 (old No.).*

[The first volume of this MS. bears the date 1600 on the title-page. The work, however, was added to, emended, and probably continued from time to time ; in the second volume (in which the above extract occurs) is a passage which puts the date of part of it at least as late as the end of 1612, the date of Prince Henry's death and Princess Elizabeth's marriage.

“ But H. vntymely in his prime of yeares  
 must hence departe, & passe through funerall fyres  
 iust at that tyme when greatest ioye's intended  
 at bright E's nuptials, with all mirth portended.” (p. 215, old nos.)

The author's name is quite conjectural ; he says (I. leaf 4, b) :

“ My name is Fienche, to tell you in a worde  
 yet came not in with Conqueringe williams swoide.”

See further on this manuscript, Appendix C. L. T. S.]

The W. S. above must stand for a name which gives two trochees (like William Shakespeare), and is, probably, identical with the W. S. in *Willobie his Avisa*, before, pp. 9—13. It is not wonderful that the concluding couplet is not found in Shakespeare's works, seeing that it is quoted as a conversational impromptu. [Polonius' advice to Ophelia contains an expansion of the idea found in them. See *Hamlet*, Act I, sc. iii. ll. 115—120, 127. L. T. S.]

## NICHOLAS BRETON, 1600—1616.

The chattering Pie, the Jay, and eke the Quaille,  
The Thruffle-Cock that was so blacke of hewe.

*The Arbor of Amorous Devises*, 1597, p. 4, col. 2.

the gentlemans brains were much troubled, as you may see by his perplexities; but with studying how to make one line leuell with another, in more rime then perhaps some will thinke reason, with much adoe about nothing, hee hath made a piece of worke as little worth

*Melancholike Humours*: 1600. *To the Reader*, p. 5.

Master Wyldgoofe, it is not your huffie tuftie can make mee afraid of your bigge lookes: for I saw the Play of Ancient Pistoll, where a Cracking Coward was well cudgeld for his knavery: your railing is so neare the Rascall, that I am almost ashamed to bestow so good a name as the Rogue on you.

*A Poste with a Packet of Mad Letters (Part I. 1603)*. [No. 22, *A "coy Dame's" answer to a "Letter of scorne."*] p. 11, col. 2.

*Grimello*. Why fir, I set no springs for Woodcocks, and though I be no great wife man, yet I can doe something else, then shooe the Goose for my living: and therefore, I pray you neither feare your Purse, nor play too much with my folly.

*Grimello's Fortunes*, 1604, p. 5, col. 1.

An vnlearned and vnworthily called a Lawyer, is the figure of a foot-post, who carries letters but knowes not what is in them, only can read the superscriptions to direct them to their right owners. \* \* But what a taking are poore clients in when this

too much trusted cunning companion, better redde in Pierce Plowman then in Ploydon and in the Play of Richard the Third then in the Pleas of Edward the Fourth; perfwades them all is fure when hee is fure of all!

*The Good and the Badde, 1616, No. 19, An Vnworthy Lawyer.*

*The Complete Works in Prose and Verse of Nicholas Breton.*

*Rev. A. B. Grosart's Chertsey Worthies' Library, 1876-1878.*

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[In the third of the above extracts, Breton turns to good account the "swaggering rascal" of *Second Part of Henry IV*; in the fourth we have Polonius' contemptuous exclamation (*Hamlet*, Act I. Sc. iii. l. 115); in the first a line of Bottom's song in the *Midsummer Night's Dream*, Act III. Sc. i. l. 128. The others seem to name two of Shakespere's plays. The Rev. Dr. Grosart, who kindly points out these allusions, believes that Breton's works contain many words and phrases which bear the mark of Shakespere's influence. L. T. S.]

## LORD BACON, 1601.

And further to prooue him [Sir Gilly Merrick] priuie to the plot,<sup>1</sup> it was giuen in Euidence, that some few dayes before the Rebellion, with great heat and violence hee had displaced certaine Gentlemen lodged in an house fast by *Essex house*, and there planted diuers of my Lords followers and Complices, all such as went forth with him in the Action of Rebellion.

That the afternoone before the Rebellion, *Merrick*, with a great company of others, that afterwards were all in the Action, had procured to bee played before them, the Play of depofing King *Richard* the second.

Neither was it casuall, but a Play bespoken by *Merrick*.

And not so onely, but when it was told him by one of the Players, that the Play was olde, and they should haue losse in playing it, because few would come to it: there was fourty shillings extraordinarie giuen to play it, and so thereupon playd it was.

So earnest hee was to satisfie his eyes with the sight of that Tragedie, which hee thought soone after his Lord should bring from the Stage to the State, but that God turned it vpon their own heads.

*A | Declaration | of the Practises & Treasons | attempted  
and committed by Robert late Earle of Essex. . . . | ¶ Im-  
printed at London by Robert | Barker, Printer to the  
Queenes | most excellent Maiestie | Anno 1601.*

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A valuable find. The above was disclosed at the trial of "Sir Christopher Blunt, Sir Charles Dauers, Sir John Dauies, Sir Gillie Merike & Henry Cusse," in the Court of the Queen's Bench, March 5, 1600. M.

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<sup>1</sup> Essex's plot, for which he was executed.

## \* 1601. BEN JONSON.

MINO. Sir, your oathes cannot serue you, you know I haue forborne you long.

CRIS. I am confcious of it, fir. Nay, I befeech you, gentlemen, doe not exhale me thus;

Poëtaster, / Or / His Airaignement. / *A Comicall Satyre.* /  
Acted, in the yeere 1601. By the then / Children of  
Queene Elizabeths / Chappel. / The Autho<sup>r</sup> B. I. / Mart. /  
*Et mihi de nullo fama rubore placet.* / London, / Printed  
by William Stansby, / for *Matthew Lowmes.* / M.DC.XVI. /  
Act. III. Scene III. B. J.'s *Workes*, 1616, p. 301.

On the word *exhale*, Gifford says "i.e. diag me out." This is the language of ancient Pistol, and corroborates the conjecture of Malone on the meaning of the expression in *Henry V*, act ii. sc. 1.—Jonson's Works, 2-col ed Cunningham, i. 228, note 2.

*Pist.* O Braggaid vile, and damned furious wight,  
The Graue doth gape, and doting death is neere,  
Therefore exhale.—*Henry V.* II. i. 58.

F. J. F.



## JOHN WEEVER, 1601.

The many-headed multitude were drawne  
 By *Brutus* speech, that *Cæsar* was ambitious,  
 When eloquent *Mark Antonie* had showne  
 His vertues, who but *Brutus* then was vicious?  
     Mans memorie, with new, forgets the old,  
 One tale is good, untill another s told.

*The Mirror of Martyrs, or The life and death of Sir  
 John Oldcastle Knight, Lord Cobham, 1601. Stanza  
 4, sign. A 3, back.*

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[In *Plutarch's Lives*, on which Shakespere founded his *Julius Cæsar*, there is no speech by Brutus on Cæsar's ambition; and though in Appian's *Chronicle of the Roman Wars* (englished in 1578) speeches on the killing of Cæsar are put into Antony's mouth<sup>1</sup> (see extracts in *Transactions of the New Shakspeare Society*, 1875-6, pp. 427-439), yet none fit the words above, which must allude to those in Shakespere's play. F. J. F.]

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<sup>1</sup> [Anthony's oration in Appian's *Chronicle* was quoted at length by Charles Gildon in his *Remarks on the Plays of Shakespere*, appended to his edition of Shakespere's Works, 1714, vol. ix, p. 336. L. T. S.]

## ROBERT CHESTER, 1601.

LOVES MARTYR . / OR, / ROSALINS COMPLAINT. / *Allegorically*  
*Shadowing the truth of Loue,* / in the constant Fate of the Phoenix /  
*and Turtle.* / A Poeme enterlaced with much varietie and  
 raritie; / now first translated out of the venerable Italian Torquato /  
 Cæliano, by ROBERT CHESTER. / With the true legend of  
 famous King *Arthur*, the last of the nine / Worthies, being the  
 first *Essay* of a new *Brytish* Poet: collected / out of diuerse  
 Authentically Records. / To these are added some new compositions,  
 of severall moderne Writers / whose names are subscribed to their  
 severall workes, upon the / first subject: viz. the Phoenix and /  
 Tuttle. / Mar:—*Mutare dominum non potest liber notus.* /  
 LONDON / Imprinted for E. B. / 1601. /

---

HEREAFTER / FOLLOW DIVERSE / Poeticall Effaies on the former  
 Sub-ject; viz: the *Turtle* and *Phoenix*. / Done by the best and  
 chiefeſt of our / moderne writers, with their names sub- / scribed to  
 their particular workes. / neuer before extant. / And (now first)  
 consecrated by them all generally, / to the loue and merite of the  
 true-noble Knight, / Sir Iohn Salisbury. / *Dignum laude virum*  
*Musa vetat mori.* / MDCI

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[The first of these is the entire title to Chester's poem of 1601, mentioning "some new compositions of severall moderne Writers" upon the first subject treated of by Chester. The next is the secondary title to those "new compositions" (at p. 165, so mis-paged for 169), a collection of short poems in which Shakespere's *Phoenix and Turtle* and *Threnos* (lament over the dead) first appeared. The names or quasi-names subscribed to the poems are, Vatum chorus, Ignoto, William Shake-speare, John Marston, George Chapman, and Ben: Johnson.

The unsold copies of *Love's Martyr* were issued in 1611, with a different principal-title, which omitted all mention of the supplementary poems. The book has lately been reprinted by Dr. Grosart from the late Rev. Thos. Corser's copy of the edition of 1601, for his fifty subscribers and for the New Sh. Society, 1878; with an Introduction arguing that the Phoenix was Queen Elizabeth, and the Turtle dove the Earl of Essex. This theory has been strongly protested against. L. T. S.]

## \* ROBERT CHESTER, 1601.

To the kind Reader.

Of bloody warres, nor of the sacke of Troy,  
 Of *Pryams* muredred sonnes, nor *Didoes* fall,  
 Of *Hellens* rape, by *Paris* Troian boy,  
 Of *Cæsars* victories, nor *Pompeys* thrall,  
 Of *Lucrece* rape, being rauisht by a King,  
 Of none of these, of fweete Conceit I sing.

R[obert] Ch[ester].

*Loves Martyr: or, Rosalins Complaint, sign. A 4, back.*  
 1601. Reprinted by Rev. Dr. Grosart, 1878, and by  
 the New Sh. Society, 1878-9.

---

This is the first of the two stanzas by which Chester introduces his poem to the reader. (See I. C.'s lines, after, p. 125.)

[We here find the author of *Lucrece* associated with Homer and Virgil, or more probably with those English writers who sang of all these classical subjects. (It is sufficient to recall Barbour's and Lydgate's Poems on Troy; Lydgate's *Falls of Princes*, followed by the popular collection of histories in verse in *The Mirour for Magistrates*, both of which went through several editions in the sixteenth century. The story of Pompey was also set forth by Thomas Kyd in his tragedy of *Cornelia*, 1594.) It is true that Chaucer and Lydgate in fragments of larger works both sang of Lucrece, as did Ovid; but that Chester more probably referred to Shakespere seems shown, (1) By the fact that his was the only separate poem on the subject. (2) By the recent publication of the *Rape of Lucrece* (1594), which, following on the previous excellence of *Venus and Adonis* (1593), had at once made its mark. (3) Because Chester calls Shakespere one of "the best and chiefest of our moderne writers," evidently from these two poems as I think, for in those days "a mere playwright" was hardly considered a true poet. (4) Because Chester was under an obligation to this chief poet, having obtained from him and adjoined to his *Loves Martyr* a *Phoenix and Turtle* poem "never before printed" and probably written at Chester's entreaty. (5) By the reminiscences in Chester's otherwise poor poem of Shakespere's wordings, and especially of his rhythm. B. N.]

W. J., 1601.

I dare here speake it, and my speach mayntayne,  
That Sir Iohn Falstaffe was not any way  
More grosse in body, then you are in brayne.  
But whether should I (helpe me nowe, I pray)  
For your grosse brayne, you like I. Falstaffe graunt,  
Or for small wit, suppose you Iohn of Gaunt<sup>3</sup>

*The Whipping of the Satyre. 1601, sign. D 3 12mo. [At  
Bridgewater House, and Crynes 865 (Bodl. Libr.)]*

---

M<sup>1</sup> J. P. Collier (*New Particulars*, &c, 1836, p. 68) remarks on this allusion, "'Small wit' means here *weak understanding*, which certainly is not a characteristic of Shakespeare's John of Gaunt." But W. J. does not make "small wit" a characteristic of John of Gaunt, any more than he makes "gross brain" a characteristic of Sir John Falstaffe. All he does is, with a humorous pun on *gross*, and with another on *gaunt* (*i. e.* John of Gaunt, John the thin), to suppose a fanciful proportion between the body and the mind. C. M. I.

JOHN MANNINGHAM, 2 Febr. and 13 March,  
1601.

At our feaft wee had a play called Twelve Night, or what you will, much like the commedy of errores, or Menechmi in Plautus, but most like and neere to that in Italian called *Inganni*. A good practife in it to make the steward beleve his lady widdowe was in love with him, by counterfaytung a letter as from his lady, in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling, his appaile, &c., and then when he came to practife making him beleve they tooke him to be mad.

\* \* \* \* \*

Vpon a tyme when Burbidge played Rich. 3. there was a Citizen greue foe farr in liking with him, that before shee went from the play shee appointed him to come that night unto hir by the name of Ri: the 3. Shakespeare overhearing their conclusion went before, was intertained, and at his game ere Burbidge came. Then message being brought that Rich. the 3<sup>d</sup> was at the dore, Shakespeare caused returne to be made that William the Conquerour was before Rich. the 3. Shakespeare's name William. (*Mr. Curle* ?)

*Diary of John Manningham, of the Middle Temple, and of Bradbourne, Kent, Barrister-at-Law, 1602-1603. Harl. MS. 5353, fos. 12 bk, 29 bk. Edited by John Bruce, for the Camden Society, 1868, pp. 18 and 39.*

---

[Rev. J. Hunter in his *New Illustrations of Shakespeare*, 1845, vol. i. pp. 391, 393, tells us that there were two Italian plays bearing the title *Gl'Inganni* (The Cheats), one by Nicholas Secchi, printed in 1562, the other by C. Gonzaga, 1592. A third, a comedy entitled *Gl'Ingannati*, 1585, is the nearest of all to Shakespeare's *Twelfth Night*. L. T. S.]

As to the second extract, we will add to it one from John Earle's *Micro-cosmographie; or, a Peece of the world discovered in Essayes and characters*, 1628, 22. *A Player*. (sign. E 4).

"The waiting women Spectators are over-cares in love with him, and Ladies send for him to act in their Chambers,"

only remarking that the difference of rank between ladies and citizen's wives was strongly marked in those days.

The story is given on the authority of "*Mr. Curle*," i. e. the Mr. E. Cuile whom Manningham so often cites. But the name has been tampered with in the MS (fo. 29 b), to make it appear *Toole* (or *Tooly*, the actor). A dark line has been drawn over the top of the C, to suggest a T; and similar touches are seen in the two succeeding letters. Accordingly Mr. J. P. Collier (*History of Eng. Dramatic Poetry*, I, 332) gives the name as *Tooly*. Mr. John Bruce, reading the name so touched up, gives it as *Touse*, a name which does occasionally occur in the *Diary*. He again mistakes the name on the next page.

The same story, in a somewhat different shape, is quoted by Mr. Halliwell from the Saunders Manuscript. (*Life of Shakespeare*, 1848, p. 196-7, note.)  
C M I.

## WILLIAM LAMBARD, 1601.

*That which passed from the Excellent Majestie of Queen Elizabeth, in her Privie Chamber at Eaſt Greenwich, 4<sup>o</sup> Auguſti 1601, 43<sup>o</sup> Reg. ſui, towards WILLIAM LAMBARDE.*

He preſented her Majestie with his Pandecta of all her rolls, bundells, membranes, and parcells that be reposed in her Majestie's Tower at London; whereof she had given to him the charge 21st January laſt paſt.

\* \* \* \* \*

She proceeded to further pages, and asked where she found cause of stay \* \* he expounded these all according to their original diversities \* \* so her Majestie fell upon the reign of King Richard II saying, "I am Richard II, know ye not that?"

W. L. "Such a wicked imagination was determined and attempted by a most unkind Gent. the most adorned creature that ever your Majestie made."

*Her Majestie.* "He that will forget God, will also forget his benefactors; this tragedy was played 40<sup>th</sup> times in open streets and houses."

*Printed in John Nichols' Progresses and Processions of Queen Elizabeth, 1823, Vol. III. p. 552.*

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[A copy of the document from which this is an extract was sent to Mr. Nichols "from the original, by Thomas Lambard, of Sevenoaks, Esq." After the burning of the Birmingham Shakespeare Library in Jan. 1879, another copy of the same, from a manuscript, was anonymously sent to the Library Committee from Rugeley; there are probably therefore two MSS.

of it in existence. William Lambard, a well-known antiquary and lawyer, at one time Keeper of the Records in the Tower, was a Kentish man, and died Aug. 19, 1601, a few days after his conversation with the Queen. His "Pandecta Rotulorum," probably the book presented to the Queen, was published in 1600.

The extract is important in its bearing upon the story of the Essex rebellion, and the use made by the conspirators of the tragedy of *Richard II.* See pp. 81, 82, 92. I am indebted to my friend Mr. Sam Timmins of Birmingham for pointing it out. L. T. S.]



*Anonymous, 1601-2.*

*Ingeniofo.* What's thy judgment of \* \* *William Shakespeare.*

*Judicio.* Who loves *Adonis* love, or *Lucre's* rape,  
His sweeter verse contains hart robbing life,  
Could but a graver subject him content,  
Without loves foolish lazy languishment.

*Act I. sc. i.*

\* \* \* \*

*Kempe.* Few of the university pen plaies well, they smell too much of that writer *Ovid*, and that writer *Metamorphoss*, and talke too much of *Proserpina* & *Iuppiter*. Why heres our fellow *Shakespeare* puts them all downe, I and *Ben Jonson* too. O that *Ben Jonson* is a pestilent fellow, he brought up *Horace* giving the Poets a pill, but our fellow *Shakespeare* hath given him a purge that made him beray his credit :

*Burbage.* Its a shrewd fellow indeed : I wonder these schollers stay so long, they appointed to be here presently that we might try them : oh, here they come.

\* \* \* \*

*Bur.* I like your face, and the proportion of your body for *Richard* the 3. I pray, M. *Phil.* let me see you act a little of it.

*Philomusus.* " Now is the winter of our discontent,  
Made glorious summer by the sonne of Yorke."

*Act IV. sc. v.*

*The Returne from Pernassus ; or the Scourge of Simony.* 1606, sign.

B 2, back ; G 2, bk ; G 3, bk. [Ato.]

(Reprinted in *Mr. Arber's English Scholar's Library*, 1879.)

Judicio's censure on Shakespeare's Poems is reiterated by John Davies of Hereford : see after, p. 220 ; and justified by Peele, Machin, Heywood, and Freeman : see pp. 171, 177, 188, and 245

If we except such anthologies as Allot's *England's Pernassus*, Bodenham's *England's Helicon*, and his *Belvedere*, all issued in 1600, we may venture on the assertion that these two lines from *Richard III* constitute the earliest acknowledged quotation from Shakespeare.<sup>1</sup>

The passage, "O that Ben Jonson is a pestilent fellow ; he brought up Horace, giving the poets a pill ;" alludes to Jonson's *Poetaster*, Act V, sc. iii (1602). The subsequent remark, "but our fellow Shakespeare hath given him a purge, that made him beray his credit," is mysterious. Where did our bard put Jonson to his purgation ? Assuredly neither Stephano nor Malvolio could have been a caricature of Jonson, who was neither a sot nor a gull. [On the other hand Dr. Nicholson points out that Malvolio is gulled solely through his overweening vanity, the very characteristic of Jonson, and thinks that there is no character in Shakespeare which, in various ways, so well stands for Jonson. L. T. S.]

Two imprints of *The Returne from Pernassus* were published in 1606. We have followed the text of the second : the first omits the word "lazy" in the sixth line. [Though the date of publication is 1606, it was probably written and acted at Christmas, or New Year, 1601-2. Mr. Arber has gone carefully into this point, and shows (in his reprint, 1879) that several contemporary references point to this. In the scene of the examination on the almanac [sign. E, back] C and D are taken as the dominical letters ; now D and C are the letters for the year between 25 March, 1601, and 24 March, 1602 (1601-2, old style). In other scenes (sign. F 3 and E 4, back) we have references to Ostend and to the Irish troubles ; the siege of Ostend by the Spaniards began 5 July, 1601 ; the English succours arrived there under General Vere, 23 July, 1601 ; General Vere departed on 7 March, 1602 (new style) (See *A True Historie of the Memorable Siege of Ostend*. Translated from the French by Ed. Grimeston. London, 1604. pp. 6, 7, 139.) The fighting in Ireland extended over several years, but the references to the queen scattered through the play fix it to a date before her death, which occurred in March, 1603. The date of this play is important, in its bearings upon the relations between Shakespeare and Ben Jonson. See APPENDIX A, *Mistaken Allusions, Jonson's Poetaster*. L. T. S.]

<sup>1</sup> But parodies on well-known lines and unacknowledged quotations occur several times before this date, as in Greene, 1592 ; Meres, 1598 ; Marston, 1598, Nicholson, 1600. (See before, pp. 2, 49, 54, 74.) L. T. S.

THE  
True Chronicle Hi-

storie of the whole life and death  
of *Thomas Lord Cromwell.*

As it hath beene fundrie times pub-  
*likely Acted by the Right Hono-*  
rable the Lord Chamberlaine  
*his Seruants.*

Written by W. S.

[Device]

Imprinted at London for *William Iones*, and are  
to be folde at his house neere Holbourne con-  
duict, at the signe of the Gunne,  
1602.

[*Thomas Lord Cromwell* was entered in the *Stationers' Registers* on August 11, 1602

"William Cotton Entred for his Copie vnder thandes of master Iackson and master waterson warden A booke called the lyfe and Deathe of the Lord Cromwell. as yt was lately Acted by the Lord Chamberleyn his servantes vjd."

Q2 appeared in 1613 when "W. S." again appeared on the title-page, —by which initials the public were, doubtless, intended to understand "William Shakspeare." (See Tucker Brooke's *Shakespeare Apocrypha*, 1908, pp. xvi, xxviii.) The play was printed in the third Folio, 1664. M.]

## THOMAS DEKKER. 1602.

*All the men.* Faire Cæleſtine !

*Ladies.* The Bride !

*Ter.* She that was faire,  
Whom I cal'd faire and Cæleſtine.

*Omnes.* Dead !

*Sic quia.* Dead, fh's deathes Bride, he hath her maidenhead.

Satiro-mastix / Or / *The vntrussing of the Humo-/rous*  
Poet. / *As it hath bin presented publicquely,* / by the Right  
Honorable, the Lord Cham-/berlaine his Seruants ; and  
pruately, by the / Children of Poules. / By *Thomas*  
*Dekker .* / . . . London, / Printed for *Edward White,*  
and are to bee / solde at his shop, neere the little North  
doore of Paules / Church, at the signe of the Gun, 1602. /  
sign. K. 3, back.

(Sent to Dr. Ingleby from a later edition, by J. O. Hill.-P.)

In this Play, and another of 1602,<sup>1</sup> a 'somniferous potion' is given to a woman who seemingly dies from its effects, and is buried, but revives again. Mr. Daniel hesitates with me to consider this as necessarily borrowd from Shakspeare's *Romeo and Juliet*. Sh. didn't invent the incident ; and his contemporaries may have taken it from the same source as he did. In the second play named below, the fool-husband thinks he has poizond his true wife with the potion. He at once marries the strumpet he is in love with. She turns-out a shrew and adulteress. And when he mourns for the loss of his first loving wife, she has revived, to release him from his suppozed second marriage. F. J. F.

---

<sup>1</sup> A Pleasant conceited Comedie, Wherein is showed how a man may chuse a good Wife from a bad. As it hath been Sundry times Acted by the Eaile of Worcesters Seruants. London. Printed for Matthew Lawe, and are to be solde at his shop in Paules Churchyard, neare vnto S. Augustines gate, at the signe of the Foxe. 1602. (By Joshua Cooke.)

## THOMAS DEKKER, 1602.

*Ad Lectorem.*

Instead of the Trumpets founding thrice, before the Play begin : it shall not be amisse (for him that will read) first to beholde this short Comedy of Errors, and where the greatest enter, to give them instead of a hisse, a gentle correction.

(*Sign. A 4, back.*)

\* \* \* \* \*

*Morace.* I have a set of letters readie starcht to my hands, which to any fresh fuited gallant that but newlie enters his name into my rowle, I send the next morning, ere his ten a clocke dreame has rize from him, \* \* \* we must have false fiers to amaze these spangle babies, these true heires of Ma. Justice Shallow.

*Asinius.* I wold alwaies have thee sawce a foole thus.

*Satiro-Mastix, or the untrussing of the Humorous Poet.* 1602,  
*sign. E 3.* [4to]

[Decker places three things at the beginning of this play, a few Latin lines *Ad Detractorem*, an address "To the World," and a list of errata headed by the above witty lines *Ad Lectorem*.

A slight allusion to *Henry IV.* (See before, p. 61, *note*)

The *Comedy of Errors* (written ? 1589, Furnivall ; or 1591, Dowden) was first published in the First Folio of 1623. L. T. S.]

## \* JOHN MARSTON, 1602.

*And[rugio]*. Andrugio lives, and a faire caufe of armes,—  
 Why that's an armie all invincible !  
 He who hath that, hath a battalion  
 Royal, armour of prooffe, huge troupes of barbed fteeds,  
 Maine fquares of pikes, millions of harguebufh.  
 O, a faire caufe ftands firme, and will abide.  
 Legions of Angels fight upon her fide.

1602. JOHN MARSTON. *Antonio and Mellida*. Marston's Works, 1856, i. 33. (Works, 1633, vol. i. sign C 6, back.)

Seeing how often the author of *What you will* copied Shakspeare, we can hardly be wrong in saying that the passage above is an expansion of Henry VI.'s

“What stronger breastplate than a heart untainted?  
 Thrice is he armed that hath his quarrel just.”

2 *Hen. VI.* III. ii. 233-4.

The following are illustrations of Coriolanus's “beast with many heads” (IV. i. 1-2) in 1607 (?), and Brutus's ‘tide in the affairs of men’ (*Jul. Cæs.* IV. iii. 218):—

‘I faith, my lord, that beast with many heads,  
 The staggering multitude recoiles apace,  
 Though thorow great men's envy, most men's malice,  
 Their much intemperate heat hath banisht you ;  
 Yet now they find envie and mallice neere  
 Produce fainte reformation.’

1604. Marston. *The Malcontent*, III. iii. Works, 1856, ii. 248.

‘There is an hour in each man's life appointed  
 To make his happiness, if then he seize it.’

Beaumont & Fletcher. *The Custom of the Country*.

‘There is a nick in Fortune's restless wheel  
 For each man's good.’

Chapman. *Bussy d'Ambois*. See 1 *Notes & Queries*, vol. 1. p. 330.

E. PHIPSON.

The following bits from Joshua Cooke, 1602, may serve as illustrations of the description of Pinch in *The Comedy of Errors*, V. i. 237-241, and Rosalind's account of a Lover with 'hose ungartered . . . bonnet unbanded,' &c. in *As you like it*, III. iii. 377-8. Cooke's making his good wife take a sleeping potion, be buried, and then wake up when her strumpet-successor turn'd out 'a Bad Wife' is a parallel rather than an imitation of *Romeo and Juliet*.

"When didst thou see the starueling Schoole-maister? That Rat, that shūmp, that spindleshanck, that Wien, that sheep-biter, that leane chitti-face, that famine, that leane Enuy, that all bones, that bare Anatomy, that Iack a Lent, that ghost, that shadow, that Moone in the waune."

A / Pleasant / conceited Comedie, / Wherein is shewed /  
how a man may chuse a good / Wife from a bad /  
[Written By Ioshua Cooke in later MS.] *As it hath bene*  
*sundry times acted by the Earle of / Worcesters Seruants /*  
London / Printed for Mathew Lawe, and are to be solde  
at his / shop in Paules Church-yard, neare vnto S.  
Au-/gustines gate, at the signe of the Foxe / 1602./  
sign. E. back.

B 3 back.

I was once like thee,  
A sigher, melancholy, humorist,  
Crosser of aimes, a goer without gaiters,  
A hatband-hater, and a busk-point wearer,  
One that did vse much bracelets made of haire,  
Rings on my fingers, Iewels in mine eares,  
And now and then a wenches Caikanet,  
That had two letters for her name in Pearle :  
Skarfes, garters, bands, wrought wastcoats, gold, stitcht caps,  
A thousand of those female fooleries.  
But when I lookt into the glasse of Reason, strait I beganne  
To loath that femall brauery, and henceforth  
Studie to cry *peccauit* to the world.

F. J. F.



## \* THOMAS MIDDLETON, 1602.

*Fontinelle.* Lady, bid him whose heart no forrow feels  
Tickle the rushes with his wanton heels :  
I've too much lead at mine.

(*Act I. sc. i ; sign. A 4, back.*)

*Camillo.* And when the lamb bleating doth bid good night  
Unto the closing day, then tears begin  
To keep quick time unto the owl, whose voice  
Shrieks like the belman in the lover's ears.

(*Act III. sc. i ; sign E.*)

*Blurt, Master Constable, or the Spaniard's Night-walke, 1602*

[Middleton's sorrowful Fienchman, bidden to dance, closely follows the expression in *Romeo and Juliet*, Act I. sc. iv,

"Let wantons, light of heart

Tickle the senseless rushes with their heels"

The second extract might, as Dyce says, recall the line in *Macbeth*, Act II, sc. ii,

"It was the owl that shriek'd, the fatal belman  
Which gives the stern'st good night."

But *Macbeth* was probably written later, in 1606. Another play by Decker and Middleton jointly, bears traces of Shakespeare's influence. *The Honest Whore*, 1604, has a passionate passage which seems moulded on that speech of Constance in *King John*, Act III, sc. 1, which begins, "A wicked day, and not a holyday." It runs :—

"Curst be that day for ever that robb'd her  
Of breath and me of bliss ! henceforth let it stand  
Within the wizard's book, the calendar,  
Mark'd with a marginal finger, to be chosen  
By thieves, by villains, and black murderers,  
As the best day for them to labour in.  
If henceforth this adulterous, bawdy world  
Be got with child with treason sacrilege,  
Atheism, rapes, treacherous friendship, perjury,  
Slander, the beggar's sin, lies, sin of fools,  
Or any other damn'd impieties,  
On Monday let 'em be deliver'd."

(*Middleton's Works, ed Dyce, 1840, vol. iii, p. 9.*)

Two or three other lines in the same play contain phrases made use of by Shakespeare ; Reed believed that Shakespeare imitated Middleton in *Othello*, Act III, sc. iii, l. 341. See Dyce, vol. iii, p. 56, also pp. 76, 213. See also after, Appendix B, as to Middleton's *Witch*. L. T. S.]

T[HOMAS] A[CHERLEY], 1602.

Whilst that my glory midst the clouds was hid,  
Like to a Jewell in an Æthiop's eare.

*The Massacre of Moncy.* 1602. *Sign. B 2.*

---

[In his poem Acherley here borrowed an idea and a line from *Romeo and Juliet*

“O, she doth teach the torches to burn bright!  
It seems she hangs upon the cheek of night  
Like a rich jewel in an Ethiope's ear” *Act I. sc. v.*

L. T. S.]

## \*LINGVA, 1602—1607 [?].

## ACTVS .I.—SCENA .2.

MENDACIO, *attired in a Taffata sute of a light colour changeable,  
like an ordinary page, Gloues, Hamper.*

LINGVA. MENDACIO.

LING. Witnesse this lye,<sup>1</sup> *Mendacio's* with me now,  
But firra out of iesting will they come?

MEND. Yes and it like your Ladyship presently:  
Here may you haue me preft to flatter them.

LING. Ile flatter no fuch proud Companions,  
'Twill doe no good, therefore I am determined  
To leaue fuch baseneffe.

MEN. Then fhall I turne and bid them stay at home.

LING. No, for their comming hither to this groue,  
Shall be a meanes to further my deuife,  
Therefore I pray thee *Mendacio* go presently,  
Run you vile Ape.

MEN. Whether?

LING. What dooft thou stand?

MEN. Till I know what to doe.

LING. S'pretious 'tis true,  
So might thou finely ore-run thine errand.  
Haft to my cheft.

MEN. I, I, [Ay, ay]

LING. There fhalt thou find,  
A gorgeous Robe, and golden Coronet,  
Conuey them hither nimbly, let none fee them.

(*Sig. B, and back.*)

---

<sup>1</sup> His previous speech.

## ACT I. SCEN 5.

TACTVS, in a darke coloured Sattin mantle ouer a paire of filke  
 Bases, a Garland of Bayes mixt with white and red Roses,  
 vpon a blacke Grogarum, a Faulchion, wrought sleeues,  
 Buskins, &c.

## MENDACIO. TACTVS.

MEN. Now chaff *Diana* grant my netts to hold.

TACT. The blaffing Child-hood of the cheerfull morne  
 Is almost growne a youth and ouer-climbes  
 Yonder gilt Easterne hills,—

(Sig B 2, back)

*Lingva* : | Or | The Combat of the | Tongue, | And the five  
 Senses | For Superiority | A Pleasant Comedie. | At  
 London | Printed by G. Eld, for | Simon Waterson. | 1607.

We are indebted to Prof. Moore Smith for these references. The play is ascribed to A. Brewer in the British Museum Catalogue, but is now thought to be the work of Thomas Tomkis. The first of the above passages Prof. Moore Smith considers a doubtful allusion to *Julius Caesar*, II, iv, 1 :

*Portia*. I prithe thee boy run to the senate-house :  
 Stay not to answer me but get thee gone :  
 Why dost thou stay ?

The passage is also reminiscent of *Richard III*, IV, iii :

*Rich.* Catesby, come hither, post to Salisbury.  
 When thou com'st thither : Dull unmindful villain,  
 Why stay'st thou here, and go'st not to the duke ?  
*Cat[esby]*. First, mighty liege, tell me our highness' pleasure,  
 What from your Grace I shall deliver to him.  
*Rich.* O true, good Catesby, bid him levy straight, etc.

The second quotation from *Lingua* seems to refer to *Hamlet*, I, i, 167-8 :

But look the morn in russet mantle clad  
 Walks o'er the dew of yon high eastward hill.

Both of these passages are dubious allusions, but the play contains other strange similarities to Shakspeare. The eloquent *Lingua* pleading reminds us of *Portia* in the *Merchant*, but her language is greatly different :

*Ling.* My Lord, though the *Imbecillitas* of my feeble sexe, might drawe  
 SH. ALLN. BK.—I. I

mee backe, from this Tribunall, with the *habenis* to wit *Timoris* and the *Catenis Pudoris*, notwithstanding beeing so fairely led on with gracious *ἐπ'εκεῖνα* of your *justissimæ δικαιοσύνης*, etc

After which fustian she proceeds to Italian, more Latin and Greek, and French. *Communis Sensus* then demands: "Whats this? here's a Gallemaufry of speech indeed."

MEM[ORIA]. I remember about the yeare 1602. many vsed this skew kind of language, etc.

The humors of *Auditus* in Act 3. Scen *ultima.*, and his words on music remind one of the Duke in *Twelfth Night* and Jacques in *As You Like It*. All these, however, are very dubious in their connexion with Shakspeare.

The author of *Lingua* described the actor's apparel, etc., at the beginning of each scene, and the play is valuable as showing the properties used on the Elizabethan stage. The play is reprinted in Dodsley's *Old English Plays*. M.

## JOHN WEBSTER, 1602-7, 1612, 1616, 1623.

*Guldford.* Peace rest his soul !  
His sins be buried in his grave,  
And not remember'd in his epitaph.

*The Famous History of Sir Thomas Wyatt.* Works, ed.  
Dyce, 1871, p. 195, col. 2.

From Shakespeare, says Dyce,

"Thy ignomy sleep with thee in the grave,  
But not remember'd in thy epitaph.

*First Part of Henry IV*, act V. sc. iv."

This play was first printed, as "Written by Thomas Dickers and John Webster," in 1607, but, says Dyce, *Webster's Works*, 1871, p. 182, "There can be no doubt that *The Famous History of Sir Thomas Wyatt* consists merely of fragments of two plays,—or rather, a play in Two Parts,—called *Lady Jane*, concerning which we find the following entries<sup>1</sup> in *The Diary of Henslowe* . . . Pp. 242-3, ed. *Shakespeare Soc.* (old) :

"Whether the present abridgment of *Lady Jane* was made by Dekker and Webster (see its title page [Written by D. and W.]), or by some other playwright, cannot be determined ; that it has suffered cruelly from the hands of the transcriber or printer, is certain."

<sup>1</sup> "Lent unto John Thaire, the 15 of october 1602, to geve unto hary chettell, Thomas Deckers, Thomas Hewode, and Mr Smyth, and Mr Webster, in earneste of a playe called Ladey Jane, the some of . . . . . 1s

"Lent unto Thomas Hewode, the 21 of octobr 1602, to paye unto Mr. Dickers, chettell, Smythe, Webster, and Hewode, in fulle payment of ther playe of ladye Jane, the some of . . . . . 1s<sup>5</sup>

"Lent unto John Ducke, the 27 of octobr 1602, to geve unto Thomas Deckers, in earneste of the 2 part of Ladye Jane, the some of . . . . . 1s<sup>5</sup>

(1) *Vit. Cor.* . . . You did name your duchess.

*Brach.* Whose death God pardon!

*Vit. Cor.* Whose death God revenge!

*The White Devil; or, Vittoria Corombona*, p. 31, col. 1,  
ed. Dyce, 1857.

"A recollection of Shakespeare;

'*Glo.* Poor Clarence did forsake his father, Warwick;

Ay, and forsook himself,—which Jesu pardon!

*Q. Mar.* Which God revenge!'—*RICHARD III.*, act i. sc. 3" [l. 135-7]<sup>1</sup>  
A. Dyce.

In this *Vittoria Corombona*, p. 45, ed. Dyce, the madness of Cornelia, her singing—with prose remarks interspersed—and her flowers, seem suggested by Ophelia's—according to Stevens's reference to *Hamlet*, IV. v, in Dyce—

"*Cor.* O reach mee the flowers.

*Mo.* Her Ladships foolish.

*Wom.* Alas! her grief

Hath turn'd her child againe.

*Cor.* You're very wellcomé.

There's rosemary for you and rue for you,

Hearts-ease for you. (Quarto, sign. L.)"<sup>2</sup>

Dyce also says that Reed calls Cornelia's

"here's a white hand:

Can blood so soon be wash'd out?" p. 45, col. 2,

<sup>1</sup> Reed, as cited by Dyce, compares the following lines in *The White Devil*, p. 39, col. 1—

*Cor.* Fetch a looking-glass; see if his breath will not stain it: or pull some feathers from my pillow, and lay them to his lips. Will you lose him for a little pains-taking?

with "Shakespeare in *King Lear*, A. 5. sc. 3—

'Lend me a *looking-glass*,

If that her breath will *mist* or *stain* the stone,

Why, then she lives. . . .

*This feather stirs*; she lives!' . . ."

<sup>2</sup> "He [a Gardener] cannot endure a great frost, for that kills his Rose-mary, and makes him rue for it . . . the chiefe flower in his Garden is heartease, because tis very scarce in the world.' 1635 Wye Sal'onstall. *Pictura Loquentes* (2nd ed.), sign. F 11, back.

"an imitation of Lady Macbeth's sleeping soliloquy;" and that Reed charges Webster with imitating part of the following diſge from the well-known paſſage in Shakspeare's *Cymbeline*, IV. ii. 224, "The ſuddock would With charitable bill," &c. :—

"Call for the robin red-breast and the wren,  
Since o'er ſhady groves they hove,  
And with leaves and flowers do cover  
The friendleſs bodies of unburied men," &c.

*The Duchess of Malfi*, ab. 1616.

*The Duchess of Malfi*, "firſt produced about 1616," and printed 1623, has many echoes of Shakspeare. Dyce compares Puck's "I'll put a girdle round about the earth," *M. N. Dr.*, II. ii, with Webster's

"He that can compaſs me, and know my drifts,  
May ſay he hath put a girdle 'bout the world,  
And ſounded all her quick-ſands." (III. i.)—*Works*, p. 75, col. 1.

Webſter's "He could not abide to ſee a pig's head gaping" (III. ii. p. 78, col. 2) with Shylock's "Why he cannot abide a gaping pig" (*Merchant*, IV. i.); Webſter's

"O, the ſecret of my prince,  
Which I will wear on the inside of my heart" (IV. ii. p. 80, col. 1),

with Hamlet's "I will wear him In my heart's core," III. ii. On the following lines, IV. ii. p. 89, col. 2—

"Yet ſtay ; heaven-gates are not ſo highly arch'd  
As princes' palaces ; they that enter there  
Muſt go upon their knees—"

Dyce remarks, "When Webſter wrote this paſſage, the following charming lines of Shakspeare were in his mind :—

'Stoop, boys : this gate  
Inſtructs you how to adore the heavens, and bows you  
'To a morning's holy office : the gates of monarchs  
Are arch'd ſo high, that giants may jet through  
And keep their impious turbans on, without  
Good morrow to the ſun.' *Cymbeline*, Act III. ſc. 3."

On the end of Act IV. ſc. ii.,—when Boſola has, at her brother Ferdinand's bidding, had the Duchess and her children ſtrangled, and Ferdinand has reſuſed his reward and bidden him



"Get thee into some unknown part o' the world,  
That I may never see," p. 91, col. 1,

like King John to Hubert, after Arthur's supposed murder, "Out of my sight, and never see me more," IV. ii. 242,—Dyce says: "In composing this scene, Webster seems to have had an eye to that between King John and Hubert in Shakespeare's *King John*, Act IV. sc. 2." And just after, when the strangled Duchess revives, to utter "Antonio" and "Mercy!" (p. 91, col. 2), Dyce remarks, "The idea of making the Duchess speak after she had been strangled, was doubtless taken from the death of Desdemona in Shakespeare's *Othello*, Act V. last scene." The latter is due to Desdemona's having been beaten nearly to death with a stocking full of sand, in the foundation story of the play, and not smothered (once and for all, as it ought to be,) as Shakspeare makes her.

In Act V. sc. ii. of the *Duchess of Malfi*, p. 93, col. 2, Ferdinand says, "What I have done, I have done · I'll confess nothing"; and Dyce notes "Like Iago's

'Demand me nothing: what you know, you know;  
From this time forth I never will speak word.'  
*Othello*, Act V. last scene."<sup>1</sup>

Again, on the Cardinal's speech to Julia, in the *Duchess*, V. ii. p. 96, col. 1—

"Satisfy thy longing,—  
The only way to make thee keep my counsel  
Is, not to tell thee."

Dyce comments: "So Shakespeare, whom our author so frequently imitates:

'and, for secrecy,  
No lady closer; for I well believe  
Thou wilt not utter what thou dost not know.'

First Part of *Henry IV.*, Act II. sc. 3."

Lastly, Malatesti's "Thou wretched thing of blood," V. v. p. 101, col. 1, is compared by Dyce with Shakspeare's "from face to face He was a thing of blood." *Coriolanus*, Act II. sc. 2.

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<sup>1</sup> On the Cardinal's speech to the Doctor, a little lower down, "How now! put off your gown!" Dyce remarks, "A piece of buffoonery similar to that with which the Grave-digger in *Hamlet* still amuses the galleries, used to be practised here; for in the 4to. of 1708, the Doctor, according to the stage-direction, 'puts off his four cloaks, one after another.' What precedes was written in 1830: since that time, the managers have properly restricted the Grave-digger to a single waistcoat." A later note of this kind is in Mr. Hall-Phillips's *Mem. on Hamlet*, p. 68-9.

In the *Devil's Law-Case*, 1623, Dyce says, on Webster's "O young quat," II. i, p. 115, col. 2, "Quat means originally a pimple. Compare Shakespeare, 'I have rubb'd this *young quat* almost to the sense,' *Othello*, Act V. sc. 1."

In Webster's *Appius and Virginia*, date unknown, but printed in 1654, occurs the passage,

"The apparel and the jewels that she were,

More worth than all her tribe," IV. i.; *Works*, p. 171, col. 2;

and Dyce notes that this "Reads like a recollection of Shakespeare;

"Whose hand,

Like the base Indian, threw a pearl away,

Richer than all his tribe." *Othello*, Act V. sc. ii."

Again, in *Ap. and Vir.*, V. iii. p. 179, col. 1, Vignius's line "This sight hath stiffen'd all my operant powers" is compared by Dyce with Hamlet's father's "*My operant powers* then functions leave to do," *Hamlet*, III. ii. In *Westward Ho*, V. iv., Tenterhook's "Let these husbands play mad Hamlet, and cry Revenge," p. 241, col. 2, has been separately noted, p. 182. Several other uses in common of phrases by Webster and Shakspeare occur.

In *Northward Ho*, 1607, IV. i. p. 268, col. 1—by Dekker and Webster—Dyce compares the Sevingman's "Heere's a swaggering fellow, sir, that speaks not like a man of God's making," with the Princess's "He speaks not like a man of God's making" in *Love's Labour's Lost*, Act V. sc. 11; and Bellamont's words to Doll (p. 269, col. 2), "Would I were a young man for thy sake," with Shallow's "Would I were young for your sake, Mistress Anne!" *Merry Wives*, I. 1.

Mr. Hall-Phillipps (*Mem. on Hamlet*, p. 62-3) thinks that "there is another allusion to Shakespeare's tragedy [of *Hamlet*] in the following lines in Fletcher's *Scornful Ladie*,<sup>1</sup> 1616,"—

"Sa[unll, the Steward]. Now must I hang my selfe, my friends will looke for't."

Eating and sleeping, I doe despise you both now :

I will runne mad fist, and if that get not pittie,

Hee drowne my selfe to a most dismall ditty" (*Finis Actus tertij. sign G*).

But, tho' he quotes from Q1 the Stage-direction 'Enter Ofelia playing on a lute, and her haire downe singing,' ed. 1603, I doubt the allusion to her.—F. J. F.

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<sup>1</sup> A Comedie. / As it was Acted / with great applause / by / the Children of Her Maiesties / Reualls in the Blacke / Fryers.

[From *The Academy*, Aug 23, 1879, p. 142 ]

1603.

FATHER PARSONS, FALSTAFF, AND SHAKSPERE.<sup>6</sup>

Ilkley: Aug. 18, 1879.

Since my letter upon this subject (*ACADEMY*, March 8, 1879), I have ascertained that some copies of the third volume of Parsons' *Three Conversations* have a division headed "Of th' Examen of the First Six Monthes," in which occurs the following passage :—

"The second moneth of *February* is more fertile of rubricate Martyrs, then *January*, for that yt hath eight in number, two Wickliffians, *Syr John Oldcastle*, a Ruffian-Knight as all England knoweth, and commonly brought in by comediantes on their stages: he was put to death for robberyes and rebellion under the foresaid K. Henry the Fifth, and *Sir Roger Onely*, Priest-martyr," &c.

The dedication of the third volume is dated 1603. I doubt whether this is the passage to which allusion is made by Speed in his *History of Great Britaine*. Except in the number of the page it does not correspond with his reference, and the language appears too indefinite to account for Speed's scornful invective against "his [Parsons'] poet."

It is suggestive to note the gradual development of Oldcastle's turpitude in Parsons' book. He is introduced in the first volume as a sectary who made his peace with the Church by recanting his errors. In the second volume he is a traitor, and his life is "dissolute;" while in the third he has blossomed into the notoriety whom "all England knoweth."

We can readily understand the indignation of Speed and the Puritans at this quoting of the authority of "comediantes," and their desire to pay him back in his own coin. It was a favourite contention of Parsons (as in the *Warn-Word to Sir F. Hastings*) that among the Protestants all sorts of books were allowed to be "read promiscuously of all men and women, even the Turks' *Alcaron* itself, *Macheville* and *Boden* tending to atheisme, and bawdy *Boccace*, with the most pestilent *English Pallace of Pleasure*<sup>1</sup> (all forbidden among us Catholyks)."

Another point about Oldcastle wants clearing up. What were his personal relations to Henry V. ? Speed says of him that "he was a man strong and valorous, and in especiall favour with his Prince" (*History of Great Britaine*, 1627, p. 637), and again calls him *par excellence* "his [the King's] knight."

C. ELLIOT BROWNE.

<sup>1</sup> Is there any evidence that Painter's *Palace of Pleasure* was officially forbidden to English Catholics? It was of course mainly a compilation from authors who were upon the *Index*.

## \*MICHAEL DRAYTON, 1603.

Such one he was, of him we boldly say,  
 In whose rich soule all soveraigne powers did sute,  
 In whom in peace th' elements all lay  
 So mix'd as none could soveraignty impute,  
 As all did governe, yet all did obey,  
 His lively temper was so absolute,  
 That t' seemd when heaven his modell first began,  
 In him it showd perfection in a man.

*The Barrons Wars in the raigne of Edward the  
 second, 1603 Stanza 40, p 61.*

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[The *Barons Wars* was an enlargement of *Motimeriados*, an historical poem published by Drayton in 1596, and the above passage is one among the fresh additions. In four following editions the stanza remained unchanged, but in that of 1619, canto 3, stanza 40, he altered it thus :

“ He was a Man (then boldly dare to say)  
 In whose rich Soule the Vertues well did sute,  
 In whom, so mix'd, the Elements all lay,  
 That none to one could Sou'raigntie impute,  
 As all did governe, yet did all obey ;  
 He of a temper was so absolute,  
 As that it seem'd, when Nature him began,  
 She meant to shew all, that might be in Man ”

(I am unable to see a copy of the edition of 1619, but give this on the authority of Mr. Aldis Wright.)

*Julus Cesar* was produced by 1601 (as fixed by Weever's *Mirror of Martyrs*, before, p. 94), and these lines nearly resemble the description of Brutus,—

“ His life was gentle, and the elements  
 So mix'd in him that Nature might stand up  
 And say to all the world ‘ This was a man.’ ”—*Act V. sc. v.*

But though some have supposed that Drayton here borrowed from Shakespeare, Mr. Aldis Wright, supported by Mr. Grant White, has pointed out that "the old physiological notion of the four humours which entered into the composition of man, their correspondence to the four elements, and the necessity of an equable mixture of them to produce a properly-balanced temperament, was so familiar to writers of Shakespeare's day that in giving expression to it they could hardly avoid using similar if not identical language." (Clarendon Press edition of *Julius Caesar*, 1878, pp. vii, 203.) This is well illustrated by Mercury's description of Crites in a play of Ben Jonson's, acted in 1600—"A creature of a most perfect and divine temper. One, in whom the humours and elements are peaceably met, without emulation of precedencie: \* in all, so compos'd and order'd, as it is cleare, *Nature* went about some full work, she did more than make a man, when she made him." (*Cynthia's Revells*, Act II, sc. iii.) Many examples confirming the same thing are given in Skeat's Notes to *Piers Plowman*, Part IV, pp. 216, 217, Early English Text Society, 1877; and in the Note to Tale XXXV. (Add. MS. 9066) of *Gesta Romanorum*, ed. Heitage, E. E. T. S., 1879.

[See other instances of similar concurrence of Shakespeareian phraseology, after, I. M., 1623, *note*. L. T. S.]

## \* HENRY CHETTLE, 1603.

Nor doth the filver tonged *Melicert*,  
 Drop from his honied muse one fable teare  
 To mourne her death that graced his desert,  
 And to his laies opend her Royall eare.  
 Shepheard, remember our *Elizabeth*,  
 And fing her Rape, done by that *Tarquin*, Death.

*Englandes Mourning Garment*. [Anon. n.d. (1603)  
 4to.] sign. D 3.  
 Reprinted in *Allusion-Books*, I, New Sh. Soc., 1874,  
 pp. xiii, 98.

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Strictly speaking, *Englandes Mourning Garment* is undated and anonymous. But *The order and proceeding at the Funerall, &c.* (which follows the main work), has the date of Queen Elizabeth's burial, "28 of April, 1603;" and the postscript thereto, "To the Reader," is signed "Hen: Chetle"

It is probable that Chettle had more rhyme than reason in calling Shakespeare *Melicert*. No allusion could have been intended to the story of Palæmon. C. M. I.

*Anonymous, 1603.*

You Poets all brave *Shakspeare, Johnson, Greene*,  
 Bestow your time to write for Englands Queene.  
 Lament, lament, lament you Englifh Peeres,  
 Lament your losse posselt so many yeeres.  
 Returne your songs and Sonnets and your faves :  
 To fet foorth sweete *Elizabeth[a]*'s praise.  
 Lament, lament, &c.

*A mourneful Dittie, entituled Elizabeth's losse, together with :  
 welcome for King James. [Anon. n d. Heber Collection of  
 Ballads and Broad-sides in possession of S. Christie Miller : see  
 Shakspeare Allusion-Books, p. 117 (New Shakspeare Society, 1876) ]*

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The Green mentioned here is Thomas Green, not the more famous Robert. The author of this ballad is unknown. It was first noticed by Mr. J. P. Collier in his Edition of Shakespeare, 1844, vol. i, p. cxciv, note. C. M. I.

\* I. C., 1603.

Of *Helens* rape and *Troyes* beleiged *Towne*,  
 Of *Troilus* faith, and *Cressids* falstie,  
 Of *Rychards* stratagems for the english crowne,  
 Of *Tarquins* lust, and *lucrece* chastitie,  
 Of these, of none of these my muse nowe treates,  
 Of greater conquests, warres, and loves she speakes.

*Saint Marie Magdalens Conversion* 1603, sign A 3 [4to.]

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[These lines, cast in the same mould as Chester's, before, p. 123, contain a more certain allusion to Shakspeare than these, inasmuch as they may refer to three of his works. *Troilus and Cressida* is believed to have been out in 1603, though not printed till 1609 (Dowden's *Sh. Primer*, 127, 128). *Richard III* was first printed in 1597, *Lucrece* in 1594 L. T. S.]



## JOHN DAVIES OF HEREFORD, 1603.

*Players*, I love yee, and your *Qualitie*,  
As ye are Men, *that* pass time not abus'd.

c W S R B  
d Simonides  
saith, that painting  
is a dumb  
Poesy, & Poesy  
a speaking  
painting

And some I love for *a painting, poesie*,  
And say fell *Fortune* cannot be excus'd,  
That hath for better *uses* you refus'd:

*Wit, Courage, good shape, good partes*, and all *good*,  
As long as al these *goods* are no *worse* us'd,

c Roscius was  
said for his ex-  
cellency in his  
quality, to be  
only worthe  
to come on  
the stage, and  
for his hone-  
sty to be more  
worthy then to  
come thereon.

And though the *stage* doth staine pure gentle *bloud*,  
Yet 'generous yee are in *minde* and *moode*.

*Microcosmos. The Discovery of the Little World,  
with the Government thereof.* 1603, p. 215. [4to.]  
Reprinted by Rev. A. B. Grosart, in the Chertsey  
Worthies Library, 1878.

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Just as Drusus and Roscio are associated by Maiston (see before, p. 52), so here we find W. S. and R. B. [Shakespeare and Richard Burbage] in company; and the text of both passages is sufficiently explicit to show whom Davies had in mind. Possibly, too, in the former he had been thinking of Hamlet's description of the player's vocation. C. M. I.

## WILLIAM CAMDEN, 1603.

These may suffice for some Poeticall descriptions of our ancient Poets; if I would come to our time, what a world could I present to you out of Sir *Philipp Sidney*, *Ed. Spencer*, *Samuel Daniel*, *Hugh Holland*, *Ben. Johnson*, *Th. Campion*, *Mich. Drayton*, *George Chapman*, *John Marston*, *William Shakespeare*, and other most pregnant wits of these our times, whom succeeding ages may justly admire.

*Remaines concerning Britaine* (1st edition). 1605. [4to.]  
*Poems*, p. 8.

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[The Epistle Dedicatorie is dated "From my Lodging xii Iunii, 1603. Your worships assured M. N." Though Camden did not publish his *Remaines* till 1605, he must have had it in manuscript before he could get his friend "M. N." in 1603 to write an Epistle dedicatory for it. L. T. S.]

## THOMAS DEKKER, 1604.

Oh lamentable ! neuer did the olde buskind tragedy beginne till now : for the wiues of thofe husbands, with whom she had playd at fast and loofe, came with nayles sharpened for the nonce, like cattes, and tongues forkedly cut like the stings of adders, first to scratch out false Cressidaes eyes, and then (which was worfe) to worry her to dath with scolding.

*The | Wonderful yeare | 1603. | wherein is shewed the picture  
of London, ly-|ing sicke of the Plague . . . [1604?]  
sig. E 4.*

---

“False Cressida” seems to be an allusion to Shakspeare, whose *Troilus* was composed 1603-4. The pamphlet is very interesting. Here we read of a cobbler in his leathern apron, who stroked his beard like “some graue headborough,” who lived “altogether amongst wicked soales,” whose provident care always was “that euery man and woman should goe vpright,” and who put his finger on his lip and cried *paucos palabros*,—all of which reminds us of passages in Shakspeare. *Jeronimo* is referred to, sig. E 4, and “stalking Tamberlaine,” sig. D. *The Wonderful Year* is now acknowledged to be Dekker’s from his claim in the *Seven Deadly Sins* (Grosart’s edition, II, 12). M.

## JOHN MARSTON, 1604.

[Enter Mendoza]

*Celfo* Hee's heere.*Malevole* Give place.*Illo, ho, ho, ho!* arte there, old true peny? [Exit *Celfo*.]Where haft thou spent thy selfe this morning? I see flattery in  
thine eyes, and damnation i' thy foule. Ha ye huge Rascal!*The Malcontent*, Act III. Sc. iii.

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Cf. *Hamlet*, I. v. ll. 118, 150. [This and similar quotations show the fame and reputation of Shakespere, being popularly known lines quoted or imitated for the purpose of causing a good-humoured laugh at their misappropriation. Malone (vol. II. p. 356) long ago said that Marston has in many places imitated Shakespere, and that this is the case, any one, with a previous moderate knowledge of Shakespere, who reads his plays, will at once acknowledge. B. N.] (See note after, p. 176. See other extracts from Marston, pp. 32, 52, 108: also Appendix B.)

[Two editions of *The Malcontent* appeared in 1604, the second augmented by Marston, with an Induction by Webster. The above quotation is from the first edition.

In Webster's *Induction* Sly begins a speech, much like Osric in *Hamlet* (Act V. sc. 1), with the phrase, "No, in good faith, for mine ease."

*Hamlet* was entered on the Stationers' Register in July, 1602, but was not printed (quarto) till 1603. See, however, Gabriel Harvey's note, before, p. 56. L. T. S.]

## JN. MARSTON, 1604

Men]dora (*speaking of the Duchefs, and after much other praise, fays*). . . in body how delicate, in foule how wittie, in difcoursfe how pregnant, in life how warie, in favours how iuditious, in day how fociable, and in night how ? O pleafure unutterable !

*The Malcontent.* Augmented by *Marston.* With the Additions played by the Kings / Maiesties servants. / Wntten by *Thon Webster.* 1604. / At London / Printed by V. S. for Wilham Aspley, and / are to be sold at his shop in Paules / Church-yard. / Actus Primus. Scena Quinta. sign. C, back. (Act I. sc. i., end. Webster's *Works*, ed. Dyce, 1871, p. 333, col. 2.)

Dyce notes, "The author had here an eye to the well-known passage of Shakespeare ;—'What a piece of work is man ! How noble in reason, how infinite in faculties ! in form, and moving, how express and admirable ! in action, how like an angel ! in apprehension, how like a god ! the beauty of the world ! the paragon of animals !' *Hamlet*, Act II. sc. ii."

And in an earlier part of this scene, p. 330, col. 2, Malevole uses the phrase "Pompey the Huge," which Dyce notes is Shakspeare's in *Love's Labour's Lost*, Act V. sc. ii., 'Greater than Great, great, great, great Pompey ! *Pompey the Huge* !' In Act III. sc. ii. p. 345, on Malevole's "Entic'd by that great bawd, opportunity," Dyce quotes from Shakspeare's *Lucrece*,—as he does for Ford's like lines, p. 118, below,—

"O Opportunity, thy guilt is great ! . . .  
Thou foul abettor ! thou notorious bawd !"

Steevens's identification of Oseric's "No, in good faith, for mine ease," in Webster's (?) Induction to *The Malcontent*, and of Mendoza's "Illo, ho, ho ho ! art there old truepenny ?" III. ii, p. 346, col. 1, are given before, p. 129, and should have Steevens's name to them. Malone too had (I find, *Variorum Shaksph.*, 1821, xvi. 412) spotted the Oldcastle allusion (see p. 136 below) before I saw it in the Percy Soc. reprint and sent it to Dr. Ingleby.

I think that we may likewise fairly see echoes of Shakspeare in at least the following 'Damnation' and 'traps to catch polecats' bits from *this Malcontent* of Marston's:

*Aur.* . . . looke wherethebasewretch comes.

*ib.* *Scena Sexta.* sign. C. back.

*Men.* God night : to-morrow morne.

[*Exit Mendoza.*

*Mal.* I, I wil come, friendly Damn-  
ation,<sup>1</sup> I will come.

*Actus Secundus, Scena Quinta.*  
sign. D. 4 back.

*Maq.* On his troth la beleue him  
not . . . promise of matrimony by  
a yong gallant, to bring a virgin  
Lady into a fooles paradise . . . of  
his troth la, beleue him not, traps to  
catch polecats.

*Actus Quintus, Scena Quarta.*  
sign. H. 4 back.

*Quee.* But looke where sadly the  
poore wretch comes reading.

*Hamlet, Q 2. II. ii. 168.*

*Ju.* Auncient damnation, ô most  
wicked fiend.

*Rom. & Jul. III. v. 245.*

*Pol.* Doe you believe his tenders,  
as you call them? . . . 103

Marry I will teach you, thinke your  
selfe a babie

That you have tane these tenders  
for true pay

Which are not sterling . . . 107  
Doe not believe his vowes, for they

are brokers 127  
I, spring[e]s to catch Wood-

cockes 115  
*Hamlet, I. iii. Quarto 2.*

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<sup>1</sup> "make her a great woman and then cast her off: tis as common, as  
naturall to a Countier, as jelosie to a Citizen . . . pride to a Tayler, or an  
empty handbasket to one of these sixpenny damnations."

*ib.* sign. H 4 back. F. J. F.

## JOHN MARSTON, 1604.

*Fer[nexe]*. Your fmiles haue bin my heauē, your frowns my  
hel,

O pittty then ; Grace should with beautie dwell.

*Maq[uerelle]*. Reafonable perfect, bir-lady.

*The | Malcontent | By Iohn Marston | 1604 | sig. C.*

---

From *Midsummer Night's Dream*, I. i, 207-8 :

O, then, what graces in my love do dwell,  
That he hath turn'd a heaven into a hell !

Noted by Chas. A. Herpich in *Notes and Queries*, 10th Series, I. p. 6.  
Maquerelle's "Reasonable perfect" may refer to the imitation of  
Shakspeare. M.]

## ANTHONY SCOLOKER, 1604.

It<sup>1</sup> should be like the *Never-too-well read Arcadia*, where the *Prose* and *Verge* (*Matter* and *Words*) are like his *Mistresses* eyes, one still excelling another and without Corivall: or to come home to the vulgars *Element*, like *Friendly Shakespeare's Tragedies*, where the *Commedian* rides, when the *Tragedian* stands on Tip-toe: Faith it should please all, like Prince *Hamlet*. But in fadnesse, then it were to be feared he would runne mad: Infooth I will not be moone-ficke, to please: nor out of my wits though I displeased all.

(*Epistle to the Reader.*

\* \* \* \*

[Daiphantus in love] To quench his thirst:

Runs to his Inke-pot, drinkes, then stops the hole,

And thus growes madder, then he was at first.

*Taffo*, he finds, by that of *Hamlet*, thinkes

Tearmes him a mad-man than of his Inkhorne drinks.

Calls Players fooles, the foole he judgeth wifest,

\* \* \* \*

Puts off his cloathes; his shirt he onely weares,

Much like mad-*Hamlet*; thus as Passion teares.

(*sign. E 4, back*)

*Daiphantus, or the Passions of Love.* 1604. [4to.] Reprinted for the Roxburghe Club in 1818.

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<sup>1</sup> "It," that is, an "Epistle to the Reader," should be like, &c.

[The last two lines give a curious glimpse of how Hamlet appeared on the stage in Shakespeare's day; the writer probably means that he wore nothing over his shirt, or, as we should say, appeared "in his shirt-sleeves," L. T. S.]



## ANTHONY SCOLOKER, 1604.

- (1) *Fortune*, Oh be so good to let me finde  
A Ladie liuing, of this constant minde.

Oh, I would weare her in my hearts heart-gore,  
And place her on the continent of starres :

Sig. E, st. 3, 4.

\* \* \* \* \*

- (2) As a black vaile vpon the wings of morne,  
Brings forth a day as cleere as *Venus* face,  
Or, a faire Iewell by an *Ethiope* worne,  
Inricheth much the eye, which it doth grace,  
Such is her beautie, if it well be told,  
Plac't in a Iettie Chariot set with gold.

Sig. B<sub>4</sub>, st. 4.

*Daiphantus, or The Passions of Loue*, by An[thony] Sc[oloker] Gentleman. 1604. 4to. Sigs. E and B 4.

1. For *gore* read of course *core*. Mr. Hl.-Phillipps in his *Memoranda on Hamlet*, p. 54,<sup>1</sup> says—"the corresponding passage in Shakespeare [III. ii. 79—9] being found in the edition of 1604, not in that of 1603." The character of the lady he desires, should be, it may be remarked, as constant in love as Hamlet says that Horatio is in his whole character.

2. As also line 3 resembles that in *Rom. and Jul.* (I. 5), so also the general thought and wording are similar, and Scoloker in his Dedication says—"Also if he [Scoloker] haue caught vp half a Line of any others, It was out of his *Memorie*, not of any ignorance."

---

<sup>1</sup> He (*Mem. on Hamlet*, p. 54) quotes both stanzas in full, and prints *Will learne them action*, in italics.—P. A. LYONS.

I am inclined also to increase the quotation, No. 2 on p. 133, above, by one line—

“Calls Players fooles, the foole he iudgeth wisest,  
Will learne them Action out of *Chaucer's* Pandur.”

I would do this because there appears to me to be here a remembrance of Hamlet's speech to the players. I the more think so, because there are other bits, besides the run of the story, which show remembrances of the play of *Hamlet*. See, for instance, st. 4, ll. 1—4, Sig. F; and st. 4, Sig. E 4, back.

Dr. A. B. Grosart would print a much longer extract from *Daiphantus* than that already given (above, p. 133), but though interesting to the Shakspeare student in other ways—as is indeed the piece generally—the two stanzas and these two bits give all that the object of these volumes requires.

When also Dr. Grosart quotes the “in his shirt” as proof determinative that Hamlet was then considered mad, I would note that it does not do so; for whether Hamlet's madness were real or assumed, he would dress in character, indeed the more so if the madness were assumed.—B. N.

[There are two Revenge passages in Scoloker's book, but they can hardly allude to *Hamlet*:—

“Then like a spirit of pure Innocence,  
Ile be all white and yet behold Ile cry  
Reuenge, Oh Louers this my sufferance,  
Or else for Loue, for Loue, a soule must die.”

Sig. F, st. 4, ll. 1—4

“Who calls me forth from my distracted thought?  
Oh Serberus, If thou, I prethy speke?  
Reuenge if thou? I was thy Riual ought,  
In purple gores Ile make the ghosts to reake:  
*Vitullia*, oh *Vitullia*, be thou still,  
Ile haue reuenge, or harrow vp my will.”

Sig. E4, back, st. 4.—P A. L.]

*Anonymous, 1604.*

*Sig. Shuttlecock.*

Now *Signiors* how like you mine Host? did I not tell you he was a madde round knave, and a merrie one too: and if you chaunce to talke of fatte Sir *John Old-castle*, he wil tell you, he was his great Grandfather, and not much unlike him in Paunch if you marke him well by all descriptions.

*The Meeting of Gallants at an Ordinarie: or, The Walkes in Powles.* 1604, sign. B 4, back. [Unique copy in Bodleian Library. Edited for the Percy Society by J. O. Halliwell, in *Early English Poetry*, vol. v. 1841, p. 16]

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See as to Oldcastle and Falstaff, *note*, p. 509. C. M. I.

\* T. M., 1604.

Whereupon entered mafter Burfebell, the royal fcrivener, with deeds and writings hanged, drawn, and quartered for the purpofe \* \* \* (p. 569.) Well, this ended, mafter Burfebell, the calves'-fkin fcrivener, was royally handled, that is, he had a royal put in his hand by the merchant. And now I talk of calves'-fkin, 'tis great pity, lady Nightingale, that the fkins of harmlefs and innocent beafts fhould be as inftruments to work villany upon, entangling young novices and foolifh elder brothers, which are caught like woodcocks in the net of the law . . . . (p. 572.)

\* \* \* \* \*

I appeared to my captain and other commanders, kifling my left hand, which then ftood for both (like one actor that plays two parts) \* \* Nevertheless, for all my lamentable action of one arm, like old Titus Andronicus, I could purchafe no more than one month's pay for a ten month's pain and peril (p. 590.)

*Father Hubbard's Tales : or the Ant, and the Nightingale.*  
1604. [Second edition, 4to.]

*Reprinted among the Works of Thomas Middleton by Rev.*  
*A. Dyce, 1840, Vol. V, pp. 547-603, from which these*  
*extracts are taken.*

[The second edition of this tract (copies of which are in Bridgewater House, and in Malone's collection in the Bodleian) was "*Printed by T. C. for William Cotton, and are to be sold at his Shop neare adjoining to Ludgate.*" "The first edition," says Mr. Dyce, "in which several verses and the whole of 'The Ants Tale when he was a scholar' are omitted, made its appearance during the same year in 4to, entitled *The Ant and the Nightingale : or Father Hubbards Tales*. London Printed by T. C. for Bro<sup>r</sup> Bushell, and are to be sold by Jeffrey Chalton, at his Shop at the North doore of Paules. \* \*

"Mr. J. P. Collier (*Bridgewater House Catalogue*, p. 199 [see *Bibl. Cat.* i, 537]) mentions it as the second edition ; but a careful examination of both the impressions has convinced me that it is the first" (vol. v. p. 549). Dyce assigns the tract to Thomas Middleton on account of "expressions which remind us strongly of his dramatic dialogue" (Preface, vol. i. p. xviii), as well as the signature T. M. Mr. W. C. Hazlitt thinks the author was

Thomas Moffat. But if Mr. J. P. Collier is right in identifying T. Moffat of the poem on *Silkworms* in 1599 with Dr. Mouffet, and this Dr. Mouffet is the man that wrote the *Theater of Tracts* in Topsell's *Fourfooted Beasts* and dedicated it to Q. Elizabeth (see Rowland's preface), then the style of these books shows he is not our T. M.

The first passage, referring to a scene at the lawyer Prospero's, where a young man had signed away his estate, may perhaps be taken as a recollection of Cade's speech in 2 *Henry VI*, Act IV, sc. ii.—

“*Dick*. The first thing we do, let's kill all the lawyers.

*Cade*. Nay, that I mean to do. Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment! that parchment, being scribbled o'er, should undo a man? Some say the bee stings; but I say 'tis the bee's wax, for I did but seal once to a thing, and I was never mine own man since.”

On the second passage, that on *Titus Andronicus*, Dyce says: “See the tragedy so called, which, though now printed among the works of Shakespeare, was assuredly written by some other dramatist—probably, by Marlowe. In Act III, sc. 1, Aaron cuts off the hand of Titus; and in Act V, sc. ii, the latter says,

“How can I grace my talk,

*Wanting a hand to give it action!*”

The *Tales* have other passages which may possibly be echoes of Shakespeare, but most likely are not: the poet's “carnation silk ribband” and the “remuneration” he did not get, p. 602, have these terms in common with Costard's “How much carnation ribbon may a man buy for a remuneration?” *L. L. Lost*, III, i.

“kings in that time

Hung jewels at the ear of every rhyme,” p. 599,

may refer to Romeo's rhapsody; the battle and “points . . once let down” to Poin's joke on Falstaff in 1 *Henry IV*, II. iv. 238-9: “the submissive flexure of the knee,” p. 566, to Henry V's “flexure & low bending” (IV. i. 272), and Hamlet's “crook the pregnant hinges of the knee,” &c., but all these were no doubt common to the Elizabethan world. And we surely cannot adopt the suggestion (*Athenaum*, Sept. 14, 1878) that the passage on p. 374, praising the *nest* of boy-actors at the Blackfriars,<sup>1</sup> was a recollection of the “aery of children” sneered at by Shakespeare (in a passage of *Hamlet* not in the Quartos, but first printed in 1623), when we find that T. M. applies the term *nest* also to “a *nest* of ants,” who typify man (p. 562), “a whole *nest* of pinching bachelors,” p. 577, and “my honest *nest* of ploughmen,” p. 580. F. J. F.]

<sup>1</sup> “if his humour so serve him, to call in at the Blackfriars, where he should see a nest of boys able to ravish a man,” p. 574. [Compare, too, Jonson's “nest of antiques,” *Bartholomew Fair*, Induction, leaf 3. L. T. S.]

## SIR WALTER COPE, 1604.

Sir,

I have fent and bene all thys morning huntynge for players Juglers & Such kinde of Creaturs, but fynde them harde to finde, wherfore Leavinge notes for them to feeke me, burbage ys come, & Sayes ther ys no new playe that the quene hath not feene, but they have Revyved an olde one, Cawled *Loves Labore lost*, which for wytt & mirthe he sayes will please her exceedingly. And Thys ys apointed to be playd to Morowe night at my Lord of Sowthampton, unless yow send a wrytt to Remove the Corpus Cum Caula to your howse in strande. Burbage ys my messenger Ready attendyng your pleasure.

Yours most humbly,

WALTER COPE.

*Letter dated "From your Library," written by Sir Walter Cope, addressed "To the right honorable the Lorde Vycount Cranborne at the Courte." Endorsed : 1604, Sir Walter Cope to my Lord. Hatfield House MSS. See Third Report of the Royal Commission of Historical Manuscripts. 1872. p. 148.*

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[“The quene” here mentioned is Anne of Denmark, the Queen of James I. *Loves Labours Lost* was first published in 1598 (4to.), “newly corrected and augmented.” It is supposed by many critics to be Shakespere’s first play, written about 1588-90. L. T. S.]

I. C., 1604 *circa*.

- Who'e're will go unto the preffe may fee,  
 The hated Fathers of vilde balladrie:  
 One fings in his bafe note the River Thames  
 4 Shal found the famous memory of noble king *James* ;  
 Another faves that he will, to his death,  
 Sing the renowned worthineffe of sweet *Elizabeth*,  
 So runnes their verfe in fuch difordered fraine,  
 8 And with them dare great majesty prophane,  
 Some dare do this ; fome other humbly craves  
 For helpe of Spirits in their fleeping graves,  
 As he that calde to *Shakespeare, Iohnfon, Greene*,  
 12 To write of their dead noble Queene ;  
 But he that made the Ballads of oh hone,  
 Did wondrous well to whet the buyer on:  
 Thefe fellowes are the flaundersers of the time,  
 16 Make ryming hatefull through their baftard rime.  
     But were I made a judge in poetry,  
     They all fhould burne for their vilde herefie.

*Epigrames. Served out in 52 severall Dishes for every man to tast  
 without surfeting. (From Malone's Copy in the Bodleian Library.)  
 Epig. 12, sign. B. [n. d. 12mo.]*

The compiler is indebted to Mr. J. O. Halliwell-Phillipps for this curious epigram, which was overlooked by Malone's continuator. Malone saw in this epigram an allusion to *Englandes Mourning Garment*. (See p. 123.)

[It is difficult to fix the date of the epigram. Line 4, speaking of the "famous memory" of James, seems to point to the time of his death, March 1625 ; but the printer of the volume, G. Elde, died before 13th November, 1624. Line 11 refers to the *Mournful Dittie*, before, p. 124, and this, coupled with the possible reference to *England's Mourning Garment*, and with the appearance of ballads on the death of Essex (1601-2), containing the burden of O hone !, make it probable that 1604 is the approximate date. See *Allusion-Books*, I, New Sh. Soc. pp. xxi, 122, note. L. T. S.]

## THOMAS MIDDLETON, 1604—1619.

1604 : *The Honest Whore*, Part I. (Works, ed. Dyce, iii. 1—122).

\* *Candido*. No matter, let 'em : when I touch her lip  
I shall not feel his kisses,<sup>1</sup> no, nor miss  
Any of her lip.

*Hippolito*. . . . I was, on meditation's spotless wings,  
Upon my journey hither.<sup>2</sup>—ib. IV. i. p. 79.

*George*. 'Twere a good Comedy of Errors,<sup>3</sup> that, i' faith.  
ib. Act IV. sc. iii. p. 85.

1607-8. *The Family of Love*.

\* Believe it, we saw Sampson bear the town-gates on his neck  
from the lower to the upper stage, with that life and admirable  
accord, that it shall never be equalled, unless the whole new  
livery of porters set [to] their shoulders.<sup>4</sup>

*The Family of Love* (licenst 12 Oct. 1607, publisht 1608), Act I.  
sc. iii. Middleton's Works, ed. Dyce, 1840, ii. 125.

<sup>1</sup> "Imitated by Shakspeare in *Othello*, Act III. sc. iii.

"I slept the next night well, was free and merry ;  
*I found not Cassio's kisses on her lips.*"—REED.

If there be any imitation in the case, I believe it to be on the part of Dekker or Middleton [to whom Henslowe assigns this play, p. 3].—Dyce : ed. Middleton's Works, iii. 56.

<sup>2</sup> So in *Hamlet*, Act I. sc. i.—

"Haste, let me know it ; that I, with *wings* as swift  
*As meditation*," &c.—Reed : Dyce's *Middleton*, iii. 79.

<sup>3</sup> An allusion, probably, to Shakespeare's play of that name—Dyce. See too p. 314-15, note, ib. ; and p. 66 above.

<sup>4</sup> Middleton seems to have had in his recollection a passage of Shakespeare's *Love's Labour's Lost*, . . . "Sampson, master, he was a man of good carriage, great carriage ; for he carried the town-gates on his back, like a porter." Act I. sc. ii. [l. 73-5].—Dyce.



(ib. Act V. sc. iii. p. 203.) . . *Mistriss Purge*. Husband, I see you are hoodwinked in the right use of feeling and knowledge—as if I knew you not<sup>1</sup> then as well as the child knows his own father.

---

*A Mad World, my Masters.*

(Act I. sc. i.) *Follywit*. Hang you, you have bewitched me among you! I was as well given<sup>2</sup> till I fell to be wicked! my grandsire had hope of me: I went all in black; swore but a' Sundays; never came home drunk but upon fasting-nights to cleanse my stomach. 'Slid, now I'm quite altered! blown into light colours; let out oaths by th' minute; sit up late till it be early; drink drunk till I am sober; sink down dead in a tavern, and rise in a tobacco-shop: here's a transformation! (&c., &c.)

(Act IV. sc. i. p. 386.) Shield me<sup>3</sup> you ministers of faith and grace!

---

ab. 1619 (pr. 1662). *Any thing for a quiet Life*.

*Lord Beaufort*. And whither is your way, sir?

*Water-Camlet*. E'en to seek out a quiet life, my lord:

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<sup>1</sup> Imitated from Falstaff's "I knew ye, as well as he that made ye."—Shakespeare's *Henry IV, Part I*, Act II. sc. iv.—Dyce.

With Goldstone's "Yes, at your book so hard?" Middleton's *Your Five Gallants*, Works, iii. 274, Dyce compares in 3 *Henry VI*, Act V. sc. vi, Gloster's "what, at your book so hard;" and with Pursenet's "he'd away like a chrisom," *ib.* 276, Mrs. Quickly's "'a made a finer end, and went away an it had been any christom child," *Henry V*, Act II. sc. iii.

<sup>2</sup> Imitated from Shakespeare's *First Part of K. Henry IV*, Act III. sc. iii, where Falstaff says, "I was as virtuously given as a gentleman need to be; virtuous enough: swore little, diced not above seven times a-week; went to a bawdy-house not above once in a quarter of an hour; paid money that I borrowed, three or four times; lived well, and in good compass: and now I live out of all order, out of all compass." Reed.—Dyce's *Middleton*, ii. 331, n.

<sup>3</sup> See *Hamlet* ["Angels and ministers of grace defend us!" Act I. sc. iv].—Steevens, *ib.*

To hear of a fine peaceable island.

*L. Beau.* Why 'tis the same you live in.

*W. Cam.* No; 'tis so fam'd,

But we th' inhabitants find it not so :

The place I speak of<sup>1</sup> has been kept with thunder.

I do not look on the words "Alas, poor ghost !" in *The Old Law*—printed in 1656, and stated on its title to be "by Phil. Massinger. Tho. Middleton. William Rowley"—as borrow'd from *Hamlet*, I. v. 4. The young courtier Simonides is telling the old husband Lysander, that he, Simonides, has come to Lysander's house "to beg the reversion of his wife," a loose young woman, after his death : "thou are but a dead man, therefore what should a man do talking with thee?"

*Lysander.* Impious blood-hounds !

*Simonides.* Let the ghost talk, ne'er mind him !

*Lys.* Shames of nature !

*Sim.* Alas, poor ghost ! consider what the man is !"

Massinger's Works, ed. Cunningham, p. 571, col. 2.

Nor do I think anything of Mr. Hall-Phillipps's suggestion, that if this "play was really written in the year 1599, as would seem from an allusion in it, those three words may have been taken from the earlier tragedy of *Hamlet*" (*Mem.*, p. 55). The Clerk is telling Gnotho that his (Gnotho's) wife Agatha, the daughter of Pollux, was "born in *an.* 1540, and now 'tis 99." III. 1 : Massinger's Works, p. 573, col. 1. From this, the theory was started, that *The Old Law* was first written in 1599, and then re-cast by Massinger before his death in 1640. The internal evidence of the play seems to me against the 1599 date. Middleton died in 1626. The year of Rowley's death is not known.—F. J. F.

The following, considering Gifford's authority, may be worth noting:—

THOS. MIDDLETON, BEF. 1626.

*"Cook.* That Nell was Helen of Greece too.

*Gnotho.* As long as she tarried with her husband, she was Ellen ; but after she came to Troy, she was Nell of Troy, or Bonny Nell, whether you will or no.

*Tailor.* Why, did she grow shor[t]er when she came to Troy?

*Gnotho.* She grew longer,\* if you mark the story. When she grew to be

<sup>1</sup> Evidently 'the Bermoothes,' p. 450.

\* "This miserable trash, which is quite silly enough to be original, has

an ell, she was deeper than any yard of Troy could reach by a quarter ; there was Cupid was Troy weight, and Nell was avoidupois ; † she held more, by four ounces, than Cressida.”

*The Old Law, or A New Way to please you*, 1656.

---

yet the merit of being copied from Shakespeare.”—Gifford. This is on the supposition that the play, which was not printed till 1656, was not acted in 1599, as has been suggested. Dyce gives the title, p. 1, “*The Excellent Comedy, called The Old Law, or A new way to please you. By Phil. Massinger. Tho. Middleton. William Rowley . . . 1656*,” and says, “Steevens (Malone’s *Shakespeare*, by Boswell (*Variorum* of 1821), ii. 425) remarks, that this drama was acted in 1599, founding the statement most probably on a passage in Act iii. Sc. 1, where the Clerk, having read from the Church-book, ‘*Agatha, the daughter of Pollux—born in an. 1540*,’ adds, ‘and now ’tis 99’ . . . Gifford (*Introd.* to Massinger, p. lv, 2nd ed.) inclines to believe that *The Old Law* was really first acted in 1599, and that Massinger (who was then only in the fifteenth year of his age) was employed, at a subsequent period, to alter or to add a few scenes to the play. What portion of it was written by Middleton cannot be determined . . . Gifford . . . published *The Old Law* in the ivth vol. of his Massinger.”

† Old ed. “haberdepoise.”—DYCE.

## PETER WOODHOUSE, 1605.

Extoll that with admiration, which but a little before thou  
didst rayle at, as most carterly. And when thou fitteft to con-  
fult about any weighty matter, let either Iustice *Shallowe*, or his  
Cousen, Mr. *Weathercocke*, be foreman of the Iurie.

Epistle Dedicatorie, sign. A 2 back.

The / Flea : / *Sic parva componere magnis.* / London /  
Printed for *John Smethwicke* and are to be solde at his  
Shop / in Saint *Dunstons* Churchyard in *Fleet-street*,  
vnder / the Diall. 1605./

I but true valour neuer danger fought,  
Rashnes, it selfe doth into perill thrust :  
Thats onely valour where the quarrel's iust. sign. D.  
A Shadowe of a shadow thus you see,  
Alas what substance in it then can bee ?  
If anything herein amisse doe seeme :  
Confider, 'twas a dreame, dreamt of a dreame.

## FINIS

In 1877 Dr. Grosart reprinted this Poem from the unique copy in Lord Spencer's library at Althorpe, and in his Introduction, p. vii, cald attention to the above three bits, compasing the second with Shakspeare's 2 *Henry VII*, III. ii. :

"Thrice is he arm'd that hath his quarrel just,"

and the third with *Hamlet*, II. ii. :

"*Guil.* What dreams indeed are ambition, for the very substance of the ambitious is merely the shadow of a dream.

*Ham.* A dream itself is but a shadow.

*Ros.* Truly, and I hold ambition of so airy and 'light a quality that it is but a shadow's shadow."

Prof. Dowden sent me the first Allusion, and later, Mr. Hill-P. quoted the latter part of it.

The phrase "*bombast out a blank verse*" of Greene's *Groatworth* occurs again in '*Vertues Common-wealth: or The Highway to Honoor*,' by Henry Crosse, 1603 :

"Hee that can but bombast out a blancke verse, and make both the endes iumpe together in a ryme, is forthwith a poet laureat, challenging the garland of baies" (Grosart's reprint, p. 109).—E. DOWDEN.

## THOMAS HEYWOOD, 1605.

*Glo.* Let me awake my sleeping wits awhile :  
 Ha, the marke thou aimst at *Richard* is a Crowne,  
 And many stand betwixt thee and the fame,  
 What of all that? Doctor play thou thy part,  
 Ile climbe by degrees through many a heart.

*The First and Second Parts of King Edward the Fourth . . .  
 As it hath diuerse times been publickly Acted. The fourth  
 Impression.*<sup>1</sup> London, Printed by Humfrey Lownes.  
 Anno 1626. sign. Q 2. (Heywood's *Works*, 1874, 1. 135.)

<sup>1</sup> The 1st edition of 1605 is in the Douce Collection at South Kensington.

Heywood may have had in his mind Gloucester's lines in 3 *Henry VI*,  
 III. ii. 168-181 :

"I'll make my heav'n to dream upon the crown,  
 And, whiles I live, to account this world but hell,  
 Until my mis-shaped trunk that bears this head  
 Be round impaled with a glorious crown. 171  
 And yet I know not how to get the crown,  
 For many lives stand between me and home.  
 And I . . .  
 Torment myself to catch the English crown :  
 And from that torment I will free myself, 180  
 Or hew my way out with a bloody axe."

E. PHIPSON.

THE  
LONDON  
Prodigall.

As it was plaide by the Kings Maie-  
ties seruants.

By *William Shakespeare,*

[Device]

LONDON  
Printed by T. C. for *Nathaniel Butter*, and  
are to be sold neere *S Austins gate*,  
at the signe of the pyde Bull.  
1605.

[Of all the doubtful plays *The London Prodigall* has greatest external evidence in favour of Shakspeare's authorship, and least internal. Modern criticism entirely denies that Shakspeare could have been responsible for a production so utterly alien to the spirit and form of his undoubted work. The poet's name on the title-page is but another testimony to his fame as a playwright. *The London Prodigall* was printed in F. 3, 1664. M.]

\* GEO. CHAPMAN, BEN JONSON, J. MARSTON,  
1605.

*Enter Hamlet a foote-man in haste.*

*Ham.* What Coachman? my Ladyes Coach for shame; her  
ladiships readie to come downe.

*Enter Potkinn, a Tankerd beare.*

*Pot.* Sfoote *Hamlet*; are you madde? whether run you nowe,  
you should brushe vp my olde Miftresse?

*Enter Syndefye.*

*Syn.* What *Potkinn*? you must put off your Tankerd and put  
on your blew coat and waite upon miftris Touchstone into the  
countrie. \* \*

*Enter Mistress Fond & Mistresse Gazer*

*Fond.* Come sweete Miftresse *Gazer*, lets watch here, and see  
my Lady *Flashe* take coach. \* \* \*

*Fond.* Shee comes, she comes, she comes.

*Gaz. Fond.* Pray heaiven bleffe your Ladiship.

*Gyrtrude.* Thanke you good people; my coach for the love of  
heaven, my coach? in good truth I shall swoune else.

*Ham.* Coach? coach, my Ladyes coach.

\* \* \* \*

*Gyr.* I marle how my modest Sifter occupie her  
felfe this morning, that shee can not waite on me to my Coach,  
as well as her mother!



*Quick silver.* Mary Madam, thee's married by this time to Prentife *Goulding*; your father, and some one more, stole to church with 'hem, in all the haste, that the colde meate left-at your wedding, might serve to furnish their Nuptiall table.

*Eastward Hoe, Act III, Sc. ii. 1605, sign. D and R i, back*

[The unusual name Hamlet,<sup>1</sup> the question "are you madde?", the frequent references to the coach (possibly in reference to the anachronism committed by Shakespere in making Ophelia call for her coach, Act IV. Sc. v), and the reference to the cold meate for the nuptial table, all seem to shew that Shakespere's *Hamlet* was here pointed at. *Eastward Hoe* was played by the Children of her Majesty's Revels, that "asyry of children" of whom Rosen-crantz speaks, and who, by Shakespere's own confession, had driven his company to travel in the country. Syndefie's call upon Potkinn to wait upon Mistris Touchstone into the country may be the Children's out-cry of triumph at having thus beaten their rivals, a suggestion which gains its point from this, that Mistris Touchstone, the mother who has successfully helped her scheming daughter to marry above her station, is immediately turned upon by that daughter and made to defer to her. The only passages in which Marston might be said to sneer at Shakespere are these allusions to and parody on *Hamlet*, and a stage direction, also in *Eastward Hoe*, Act I. Sc. i., "Enter . . . Bettrice leading a Monkey after her." Bettrice is a dumb character, who never speaks nor does anything else. Hence Dr. B. Nicholson believes she is simply introduced to ridicule "Beatrice leading apes to Hell" in *Much Ado about Nothing*, and a dumb "Hero's Mother" in the same play. The name of Bettrice is never mentioned, and therefore she would be Bettrice to the spectators only because she would be dressed like Shakespere's Beatrice.

*Eastward Hoe* was "made by" Chapman, Jonson and Marston. It is quite probable therefore that these allusions were not from Marston's pen, they may be from Jonson's. L. T. S.]

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<sup>1</sup> It is perhaps worth noting that Hamlet, as a Christian name, was otherwise not unknown in the sixteenth century. "Hamlet Rider" occurs in the Muster Roll of Calais, about 1533—1540. *Cotton MS. Faust. E VII, fo. 76* (in the British Museum).

GEO. CHAPMAN, &c., 1605.

*Enter Quicksilver vnlaide, a towell about his necke, in his flat Cap,  
drunke.*

*Quick.* Eastward Hoe; *Holla ye pampered Iades of Asia . . .*

*Goul[dine].* Fie fellow *Quicksilver*, what a pickle are you in?

*Quick.* Pickle? pickle in thy throat; zounes pickle . . .

Lend me some monye

*Gould.* . . . Ile not lend thee three pence.

*Quick.* Sfoote lend me some money, *hast thou not Hyren here?*

Eastward / Hoe. / As / It was playd in the / *Black-friers.* /  
By / The Children of her Maiesties Reuels. / *Made by* /  
Geo: Chapman, Ben: Ionsen, Ioh: Marston / At London /  
Printed for *William Aspley.* / 1605. / Actus secundi.  
Scena Prima sign. B 3.

---

As we have "*Hamlet*; are you madde?" in this play, sign. D.—see above, p. 149—and as Quicksilver's language, says Gifford, "like Pistol's, is made up of scraps from old plays" (B. Jonson's *Works*, ed. Cunningham, 2-col., i. 233, col. 2 n.), the authors of *Eastward Hoe* no doubt allude, in the passage above, to Pistol's speeches in 2 *Henry IV*, II. iv.:

"downe Dogges, downe Fates: haue wee not *Hiren* here? . . Shall Pack-horses, and hollow-pamper'd Iades of Asia, which cannot goe but thirtie miles a day, compare with *Cæsar*, and with Caniballs, and Trojan Greekes? . . Have we not *Hiren* here?" F. J. F.

G. CHAPMAN, &c., 1605.

*Gyr[tred]. His head as white as milke, All flaxen was his haire  
But now he is dead, And laid in his Bed,  
And neuer will come againe. God be at your labour.*

Eastward / Hoe. / As / It was playd in the / *Black-friers.* / By  
The Children of her Maesties Reuels. / *Made by* / Geo :  
Chapman. Ben : Ionson. Ioh : Marston. / At London /  
Printed for *William Aspley.* / 1605. / Actus tertii. Scena  
Secunda. Sign. D2.

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[This is from Ophelia's      *No, no he is dead,  
Go to thy death-bed;  
He never will come again.  
His beard as white as snow,  
All flaxen was his poll: . . . .*

. . I pray God. God be wi' you.  
*Hamlet, IV. vi. 189—197.*

H. C. HART.]

## JOHN MARSTON, 1605.

*Tis.* Then thus, and thus, fo Hymen should begin.—  
 Sometimes a falling out proves falling in.

*The Dutch Courtesan*, as it was playd in the Blacke Friars  
 by the Children of her Maiesties Reuels. Act IV. sc. i.  
 Vol. ii. p. 164, ed. Halliwell, 1856.

---

Probably from Shakspeare's *Troilus*, III. i. 112—

*Pand.* Hee? no? sheele none of him: they two are twaine.

*Hel.* Falling in after falling out may make them three.

Teena Rochfort Smith,

*Anonymous. About 1605.*

Get thee to London, for if one man were dead, they will have much neede of such a one as thou art. There would be none in my opinion fitter then thyfelfe to play his parts: my conceipt is such of thee, that I durft venture all the mony in my purse on thy head, to play Hamlet with him for a wager. There thou shalt learne to be frugall (for Players were never so thriftie as they are now about London) & to feed upon all men, to let none feede upon thee; to make thy hand a stranger to thy pocket, thy hart flow to performe thy tongues promise: and when thou feelest thy purse well lined, buy thee some place or Lordship in the Country, that growing weary of playing, thy mony may there bring thee to dignitie and reputation. \* \* \* Sir, I thanke you (quoth the Player) for this good counsell, I promise you I will make use of it, for, I have heard indeede, of some that have gone to London very meanly, and have come in time to be exceeding wealthy.

*Ratseis Ghost, or the second Part of his madde Prankes and Robberies. [n.d. 4to. Unique copy in the Althorp Library. Sign. B 1.]*

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[This tract bears no date, but it is found in a volume of contemporary binding with several other tracts of 1603, 1604, and 1605. L. T. S.]

Here, too, we find Burbage and Shakespere associated, as they were by Marston and by Davies: "if one man were dead" identifies the former; while, "some that have gone to London," &c., unmistakeably points to the latter.

We might have quoted as a pendant to this extract the following from *The Returne from Pernassus*, 1606 (played 1602, see before, p. 103) .

*Studio*. Fayre fell good *Orpheus*, that would rather be  
King of a mole hill, then a Keysars slave :

Better it is mongst fidlers to be chiefe,

Then at [a] plaiers trencher beg reliefe.

•But ist not strange this mimick apes should prize

Unhappy Schollers at a hireling rate.

Vile world, that lifts them up to hye degree,

And treades us downe in groveling misery.

*England* affordes those glorious vagabonds,

That carried earst their fardels on their backes,

Coursers to ride on through the gazing streetes,

Sooing it in their glaring Satten sutes,

And Pages to attend their maisterships :

With mouthing words that better wits have framed,

They purchase lands, and now Esquiers are made.

*Philomusus*. What ere they seeme being even at the best,

They are but sporting fortunes scornfull jests.

*Stud*. So merry fortune is wont from ragges to take,

Some ragged grome, and him some gallant make.

(Actus 5, scena 1 ; Sign. G 4, back.)

[But Shakespere never was an Esquire, he was in his Will plain *William Shackspeare gentleman*. (See for example the extract from Edm. Howes, 1614.) In his day the distinction was real. See Sir Thomas Smith, quoted in *Transactions of New Sh. Soc.*, 1877-9, Part I, pp. 103, 104. L. T. S.]

## \* SIR THOMAS SMITH, 1605.

This falling away of them, \* \* hastied the last breath of the once hoped-for *Prince*, as from him that must notoriously know \* \* that his fathers Empire and Gouvernment, was but as the *Poeticall Furie in a Stage-action*, compleat yet with horrid and wofull Tragedies: a first, but no second to any *Hamlet*; and that now *Reuenge*, iust *Reuenge* was comming with his Sworde drawne against him, his royall Mother, and dearest Sifter, to fill up those Murdering Sceanes.

*Voiage and Entertainment in Rushia. With the tragicall ends of two Emperors, and one Empresse, within one moneth during his being there: And the miraculous preservation of the now reigning Emperor, esteemed dead for 18 yeares. 1605. Sign. K.*

## THOMAS DEKKER, 1609.

[In his account of the Gipsies and their thefts, and killing of sheep, pigs, and poultry],—

The bloody tragedies of al these, are only acted by y<sup>e</sup> Women \* \* The Stage is some large Heath, or a Firre bush Common, far from any houses: Upon which casting them-selves into a Ring, they inclose the Murdered, till the Massacre be finished. If any passenger come by, and wondring to see such a conjuring circle kept by Hel-houndes, demaund what spirits they raise there, one of the Murderers steps to him, poysons him with sweete wordes and shifts him off, with this lye, y<sup>t</sup> one of the women is false in labour. But if any mad Hamlet hearing this, smell villanie, & rush in by violence to see what the tawny Divels are dooing, then they excuse the fact, &c.

*Lanithorne and Candle-light. Or, The Bell-Mans second Nights-Walke. Sign. H 2.*

## \* SAMUEL ROWLANDS, 1620.

I will not cry *Hamlet Revenge* my greeves,  
But I will call *Hang-man Revenge* on theeves.

*The Night-Raven. Sign. D 2.*

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[The three previous bits were classed in Dr. Ingleby's first edition as "irrelevant," or mistaken. But it seems to me that considering their dates, it is open to doubt whether they do not as likely refer to Shakespere's play as to the older *Hamlet*, and that therefore they are of sufficient interest to warrant my printing the extracts in full. Our authorities for the existence of the pre-Shakesperian play of *Hamlet* are Nash's *Epistle* prefixed to Green's *Menaphon* (referred to in Appendix A, vol. ii, and Lodge's *Wit's Miserie* (see vol. ii, p. 20). Professor Dowden, agreeing with me that there is no sufficient reason for setting down the above three passages decidedly as mistaken references, or for deciding that they refer to the old *Hamlet*, remarks upon the latter, — "I think, considering the probable date of the old *Hamlet*, and the remarkable impression apparently made by the ghost crying 'Revenge,' that it is not unlikely to have been a bloody drama in which the central *motiv* was revenge, and that the Hamlet of that old play was a close kinsman of the Hamlet of the *Historie* [of 1608, translated from Belleforest's *Histoires Tragiques*], capable of all kinds of vigorous action. In the old play he probably assumed his antic disposition manifestly for a purpose" (*Private letter*). He therefore thinks it possible, though not certain, that the two "revenge" passages above given may be connected with the old play. L. T. S.]



\* WM. WARNER, 1606.

O Ne *Makebeth*, who had traitroufly his sometimes Souereigne  
flaine,

And like a Monfter not a Man vsurpt in *Scotland* raigne,  
Whose guiltie Conscience did it selfe so feelingly accuse,  
As nothing not applide by him, against himselfe he vewes;  
No whispring but of him, gainst him all weapons feares he  
borne,

All Beings iointly to reuenge his Murthres thinks he sworne,  
Wherefore (for such are euer such in selfe-tormenting mind)  
But to proceed in bloud, he thought no safetie to find.  
All Greatnesse therefore, saue his owne, his driftings did in-  
fest \* \* \* \*

One *Banquho*, powrefulst of the Peers, in popular affection  
And prowesse great, was murthred by his tyrannous direction.  
*Fleance* therefore this *Banquhos* sonne fled thence to Wales for  
feare,

Whome *Gruffyth* kindly did receiue, and cherisht nobly there.

Booke 15. Chap. 94 of *A Continuance of Albions England*,  
1606. By William Warner, being Books 14—16 of his  
*Albions England*, ed. 1612,\* p. 375-6.

---

As the date of Shakspeare's *Macbeth* must be late in 1605 or early in 1606, Warner may well have been led to deal with King Macbeth by the popularity of Shakspeare's play. And though he in no way follows Shakspeare's lines, but instead, the chronicler's history of Fleance's amour with Griffith's

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\* There is no copy of the 1606 edition in the British Museum, unless the titleless *Continuance* of the 1612 copy is in fact the 1606 book. (Jan. 11, 1881.)

daughter and his death for it, \* I yet believe that his introductory lines above, and specially the 'bloud' one, refer to Shakspeare's play, and his lines—

"I am in blood  
Stept in so far, that, should I wade no more,  
Returning were as tedious as go o'er."

*Macbeth*, III. iv. 136-8.

The editions of Warner's *Albion's England* run thus :—

1586	Part I.	4 Books, 22 Chaps. with Prose Addn. for Bk. 2.
1589	Parts I. and II.	6 " 33 " "
1592	„ (enlarged)	9 <sup>1</sup> " 44 " "
† 1596	„	12 <sup>2</sup> " 77 " "
1597	(reprint of 1596)	12 <sup>2</sup> " 77 " "
1602	(enlarged)	13 " 79 " And a prose Eptome of the whole Historie of England.

† 1606 *A Continuance*. Books 14—16, ch. 80—107.

1612 (The Whole Work) 16 Books, 107 Chaps. „

The late Prof. G. L. Craik (died June, 1866) pointed out the Warner passage to Mr. S. Neil, who printed a few lines of it in his edition of *Macbeth* (1876), p. 9, note (Collins's School and College Classics). Mr. Joseph Knight noted the allusion independently, and I quoted the lines from his *Warner of 1612* in the *Academy*, Jan. 1, 1881, p. 8, col. 1. In the next *Academy*, Jan. 8, Mr. Neil claimed his priority.—F. J. F.

\* His son Walter afterwards goes back to Scotland, and there finds the royal strain from which James I. descended.

† Not in the British Museum, Jan. 11, 1880.

<sup>1</sup> But Bk. 9, ch. 44, has only 8 lines.

<sup>2</sup> Bk. 9 really for the first time. It incorporates the 8 lines of ed. 1592.

## JOHN RAYNOLDS, 1606.

[The old Hermit, entertaining his guest at meat, takes a skull in his hand,—]

He held it still, in his sinister hand,  
 And turn'd it soft, and stroakt it with the other,  
 He smil'd on it, and oft demurely faund,  
 As it had beene, the head of his owne brother :  
     Oft would h'have spoke, but something bred delay;  
     At length halfe weeping, these words did he say.

This barren scull, that here you do behold,  
 Why might it not, have beene an Emperours head?  
 Whose store-house rich, was heap'd with massy gold,  
 If it were so, all that to him is dead :  
     His Empire crowne, his dignities and all,  
     When death tooke him, all them from him did fall.

\* \* \* \*

And might it not, a Lady sometimes ioye,  
 Th'haue deckt, and trim'd, this now rainbeaten face,  
 With many a trick, and new-found pleasing toye?  
 Which if that now, she did behold her case.  
     Although on earth, she were for to remaine,  
     She would not paint, nor trimme it up againe.

Why might not this, have beene some lawiers pate,  
 The which sometimes, brib'd, brawld, and tooke a fee,

And lawe exacted, to the higheft rate?  
 Why might not this, be fuch a one as he?  
 Your quirks, and quilllets, now fir where be they,  
 Now he is mute, and not a word can fay.

*Dolarnys Primerose, Or the first part of the passionate Hermit.*  
 1606. Sign. D 4, back, E. In Mr. Henry Huth's Library.  
 Reprinted for the Roxburghe Club, 1816. [*Dolarnys*=*Raynolds*]

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[Compare with this *Hamlet*, Act V. sc. i. Raynold's verses are perhaps a closer parallel than Thomas Randolph's reminiscences of the same scene in his *Jealous Lovers*, 1632, see later, pp. 361, 362.

If these verses may be taken as an undoubted allusion to Hamlet, not the least interesting is the first quoted above, which describes exactly the action of Hamlet on taking up the skull in use on the stage at the present day, and may fairly be supposed to bear reference to what Raynolds and the playgoers of his day had before their eyes in the grave-digger's scene. It is to be observed that no authority for this action, the turning soft, stroking, smiling, &c., is to be found in the play itself.

The last verse given above was quoted in the *Athenæum*, May 22, 1875, and in Mr. H. H. Furness' *Variorum Hamlet*, Vol. I. p. 386. Mr. Haslewood printed portions of the poem in the *British Bibliographer*, 1810, Vol. I. p. 153. L. T. S.]

## 1606. BARNABE BARNES.

I will not omit that which is yet fresh in our late Chronicles ; and hath been many times represented vnto the vulgar vpon our English Theaters, of *Richard Plantaginet*, third sonne to *Richard Duke of Yorke*, who (being eldest brother next suruiuing to King *Edward* the fourth), after hee had vnnaturally made away his elder brother, *George Duke of Clarence* (whom he thought a grieuous eye-sore betwixt him and the marke at which he leuelled), did vpon death of the King his brother, take vpon him protection of this Realme, vnder his two Nephewes left in his butcherly tuition : both which he caused at once to be smothered together, within a keepe of his Maiesties Tower, at *London* : which ominous bad lodging in memoriall thereof, is to this day knowne, and called by name of *the bloody Tower*. Hereupon, this odious Vncle vsurped the crowne ; but within little more then two yeares was deposed, & confounded in the Battell at *Bosworth* in *Leycestershire*: 1485. by King *Henry* the seuenth, sent by God to make restitution of the peoples liberties ; and after so long and horrible a showre of ciuill blood, to send a golden sun-shine of peace, closed vp in the princely leaues of that sweet, & modest Rose of *Lancaster* ; which being worne in the beautifull bosome of Lady *Elizabeth* the daughter of King *Edward*, (late mentioned of the Family of *Yorke*) disperfed those feditious cloudes of warre which had a long time obscured our firmament of peace, banishing that sulphurous smoke of the newly deuised Cannon, with the diuine odour of that blessed inoculation of Roses : yeelding by their sacred vnion the Lady *Margaret*, the first flower of that coniunction ; and great Grand-

mother (as I declared) to our Soueraignes Maiestie, in these happy bodyes rainging ouer vs: whose blessed raigne, I beseech God to lengthen as the dayes of heauen.

*Foure Bookes / of Offices / Enabling Privat / persons for  
the specuall service of / all good Princes and Policies /  
Made and deuised by Barnabe Barnes. / London / Printed  
at the charges of George Bishop, / T. Adams, and C.  
Burbie. / 1606. / p. 113. F. J. F.*

WILLIAM DRUMMOND OF HAWTHORNDEN,  
1606 & 1611.

*Bookes red be me, anno 1606*

\*   \*   \*   \*  
Romeo and Julieta, tragedie. [1597, 1599.]

\*   \*   \*   \*  
Loues Labors Loft, comedie. [1598.]

\*   \*   \*   \*  
The Passionate Pilgrime [1599.]

\*   \*   \*   \*  
The Rape of Lucrece [1594, 1598, 1600]

\*   \*   \*   \*  
A Midfommers Nights Dreame, comedie. [1600.]

*Table of my English bookes, anno 1611.*

\*   \*   \*   \*  
Venus and Adon. by Schaksp. [6<sup>th</sup> and 7<sup>th</sup> ed. 1602.]

\*   \*   \*   \*  
The Rap of Lucrece, idem. [two eds. in 1607]

\*   \*   \*   \*  
The Tragedie of Romeo and Julieta  
4d. Ing

\*   \*   \*   \*  
A Midfumers Night Dreame.

*Extracts from the Hawthornden Manuscripts, by David Laing, Archaeologia Scotica, vol. iv. Edinburgh. 1831-2. pp. 20, note, 21.*

[It is curious that after 1606, the first year in which Drummond gives a list of his year's readings, up to 1614 when they end, there is no other mention of Shakespere than those above. It is also cuious, especially when one looks to the dates of the editions, that all should have been read (except the *V. and Ad.*) in the one year of 1606. B. N.] [Young Drummond was, however, staying in London in the summer of 1606, whence he went abroad, not returning till 1609, the bent of his studies would therefore naturally follow his place of residence for the time. (See *D. Masson's Life*, 1873, pp. 11, 14, 18.) He paid fourpence for *Romeo & Juliet*, the only one of Shakespere's books to which he marks a price. L. T. S.]

## THOMAS HEYWOOD, 1606.

*Leic.* But, madam, ere that day come,  
 There will be many a bloody nose, ay, and crack'd crown :  
 We shall make work for furgeons

1606. Heywood's *If You Know Not Me, You Know  
 Nobody*, 2nd Part, Old Sh. Soc. ed., p. 157.

---

This may refer to

'We must have bloody noses and crack'd crowns,  
 And pass them current too.'

1 *Hon IV.*, II. iii. 96.

Or it may be a common phrase.—W. G. Stone.



THE  
PV RIT AINE

Or

THE VVIDDOVV

of Watling-ftreete

*Acted by the Children of Paules.,*

Written by W. S.

[Device]

Imprinted at London by G. Eld.

1607.

[*The Puritaine* was entered in the *Stationers' Registers* on August 6, 1607.

"George Elde Entred for his copie vnder thandes of Sir George Bucke knight and the wardens a book called the comedie of the Puritan Widowe, vjd."

*The Puritaine* was next printed in Folio 3. As in the cases of *Thomas Lord Cromwell* and *Lochrine*, "W. S." was assuredly meant to be interpreted as "William Shakspeare." See C. F. Tucker Brooke's *Shakespeare Apocrypha*, 1908, pp. xvi, xxx. M.]

## W. S. 1607.

in ftead of a Ieffer, weelee ha the ghoft ith white fheete fit at  
upper end a' th Table.

*The Puritaine, or the Widdow of Walling-Streete.*  
1607, sign. H, back. [4to.]

A slight allusion to the ghost of Banquo in *Macbeth*.

*Macbeth* was probably written in 1605-6, though not printed till the first Folio of 1623.

[Mr. Fleay (*Shakespeare Manual*, 1876, p. 20) considers that *The Puritan* "is filled with allusions to Shakespeare." He only instances, however, the above line, and a portion of Act IV. sc. iii, as being imitated from *Pericles*, Act III. sc. ii, the scene of the recovery of Thaisa. But we have no earlier date for *Pericles* than 1608, when it was entered on the Stationers' Register.

In Beaumont and Fletcher's *Knight of the Burning Pestle*, 1613 (written 1611), Jasper, personating his own ghost, threatens the Merchant,—

"When thou art at the Table with thy fiends  
Merry in heart, and fild with swelling wine,  
Il'e come in midst of all thy pride and mirth,  
Invisible to all men but thy selfe,  
And whisper such a sad tale in thine eare,  
Shall make thee let the Cuppe fall from thy hand."

(*Act V. sc. i; sign. I 3.*)

Mr. Aldis Wright points out that this too may be a reminiscence of the ghost of Banquo (*Macbeth*, *Clarendon Press Series*, p. viii.). L. T. S.]

*Anonymous, 1607.*

*Fabell.* What meanes the toling of this fatall Chime,  
O what a trembling horror strikes my heart !  
My stiffened hayre stands vpright on my head,  
As doe the bristles of a porcupine.

*The Merry Diuel of Edmonton. 1617, sign. A 3, back.*

---

[Fabell makes this exclamation at the approach of the evil spirit Coreb, with whom he has covenanted for his soul. So the ghost tells Hamlet—

“ I could a tale unfold whose lightest word  
Would harrow up thy soul,” and make  
“ each particular hair to stand on end  
Like quills upon the fretful porcupine.” (*Act I. sc. v.*)

Evidently the author of the *Merry Diuel of Edmonton* had this in his mind, though he did not, like Marston, acknowledge that he made his puppet “spenke play sciappes” (see after, p. 176).

The author of this play is unknown, though Kirkman (*Exact Catalogue of Comedies, &c.*, 1671, p. 9) attributed it to Shakespere. It was entered on the Stationers' Register, 22 Oct. 1607, the first edition being printed in 1608. L. T. S.]

## GEO. CHAPMAN, 1607.

. . . . . great Seamen, using all their wealth  
 And skills in *Neptunes* deepe invifible pathes,  
 In tall ships richly built and ribd with braffe,  
 To put a Girdle round about the world.

Bussy D'Ambois. A Tragedie : As it hath been often presented at Paules. London. Printed for *William Aspley*, 1607 (ed. 1657, sign. A3), I. i. 20-3. *Works*, ed. Shepherd, 1874, p. 140, col. 2.

*Pucke*. Ile put a girdle about the 'earth, in forty minutes.—*A Midsomer nights Dreame*. Folio, p. 149, col. 2 ; II. i. 175.

Was not Chapman considering the fate of Duncan's horses in *Macbeth*, II. iv, when he wrote the following in his *Byrons Tragedie*, 1608, *Works*, 1874, p. 256, col. 1 :—

“ And to make this no less than an ostent,  
 Another that hath fortun'd since, confirms it:  
 Your goodly horse Pastrana, which the Archduke,  
 Gave you at Brussels, in the very hour  
 You left your strength, fell mad, and kill'd himself ;  
 The like chanced to the horse the great Duke sent you ;  
 And, with both these, the horse the duke of Lorraine,  
 Sent you at Vimie made a third presage . . .  
 Who like the other, pined away and died.  
 . . . . .  
 The matchless Earl of Essex, whom some make . . .  
 A parallel with me in life and fortune,  
 Had one horse likewise, that the very hour  
 He suffer'd death, (being well the night before,)  
 Died in his pasture.”—H. C. HART.

## GEORGE PEELE, ? 1607.

How he ferved a Tapfter.

George was making merry with three or foure of his friends in Pye-corner, where the Tapfter of the house was much given to Poetry : for he had ingroffed the Knight of the Sunne, *Venus* and *Adonis*, and other Pamphlets which the stripping had collected together.

*Merrie Conceited Jests of George Peele* (Earliest known edition, 1607.)  
 ¶ *Bodleian Lib., Tanner 734, p. 19. Date cut off. Works, by Rev. A. Dyce, 1828. Vol. II, p. 213.*

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[It is believed that George Peele died in 1598. There is little doubt that the collection of "Merrie conceited Jests" was published shortly after, though the earliest recorded edition is of 1607. The book is of little authority; Peele was a scholar, though a needy scrupulous man, and the use of his name to father such a book finds a parallel in a worse book assigned to the great Scottish scholar and statesman, George Buchanan. (See Dyce's edition of Peele's Works, 1828, vol i. p. viii.) L. T. S.]

## T. WALKINGTON, 1607.

*Fat paunches make<sup>1</sup> leane pates, & grow<sup>2</sup>er bits  
Enrich<sup>3</sup> the ribs but bankrupt<sup>4</sup> quite the wits.*

*The | Optick glasse | of Humors, Or | The touchstone of a  
golden | temperature | . . . by T. W[alkington]. Master | of  
Artes [1607], p. 42.*

---

[We are indebted to Prof. Dowden for the reference. The reference is  
*Loues labors lost*, I, i, 26. M.]

<sup>1</sup> haue *in Quarto*.

<sup>3</sup> make rich *in Q.*

<sup>2</sup> daynty *in Q.*

<sup>4</sup> bankerout *in F.*; banerout *in Q.*

## EDWARD SHARPHAM, 1607.

*Old Lord.* And hee is welcome, what fuddaine guff (my Sonne) in haft hath blowne thee hither, & made thee leave the Court, where fo many earth-treading starres adorne the sky of fteate?

1607. Edward Sharpham. *Cupids Whirligig* / As it hath bene sundry times Acted / by the Childien of the Kings Majesties / Reucls. / Sign. B 1, back.

Compare *Romeo & Juliet*, Act I. sc. ii. l. 25 :—

“At my poor house look to behold this night  
Earth-treading stars that make dark heaven light.”

and y faith he was a neate lad too, for his beard was newly cut bare; marry it showed something like a Medow newly mowed : stubble, stubble.

1607. E. Sharpham. *The Fleire*. / As it hath beene often played in the / *Blacke-Fryers* by the Childien of / the Reuells. / Sign. B 3, back, at foot.

Compare 1 *Hen. IV*, Act I. sc. iii, on the fop's beard :

“and his chin new reap'd  
Show'd like a stubble-land at harvest-home.”

(The following passage illustrates one of Shakspeare's words :

“I can no longer hold my patience  
Impudent villaine, & lascivious Girles,  
I have ore-heard your vild conversions ;  
You scorne Philosophy : You'le be no *Nunne*,  
You must needs kisse the Puse, because he sent it,  
And you foisooth you *flurgill*, minion  
You'le have your will forsooth.”

1578. Wm. Haughton. *A Woman Will Have Her Will*, ed. 1631.

Compare the Nuisse in *Romeo & Juliet*, II. iv. 162 : “Scurvy knave ! I am none of his *flirt-gills* ; I am none of his skains-mates.”)

E. DOWDEN.



## EDWARD SHARPHAM, 1607.

Kni[ght]. And how liues he with am.

Fle[ire]. Faith like *Thisbe* in the play, a has almost kil'd himselfe with the scabberd :

*The | Fleire. | As it hath bene often played in the | Blacke-Fryers by the Children of | the Reuells. |* Written by Edward Sharpham of the Middle Temple, Gentleman. At London. | Printed and are to be solde by F. B. in Paules-Church|yard, at the signe of the Flower de Luce and the | Crowne, 1607. Actus Secundus. Sign E, back.

This bit of business,—to which Mr. Hallwell-Phillipps called attention in his *Memoranda*, *M. N. Dr.*, 1879, p. 35, and which must have been due to one of Shakspeare's fellows, if not to Shakspeare himself,—became a tradition on the Stage, and was followed by the actor who played Flute with Charles Kean between 1850 and 1860 (?). But Mr. Righton, the last actor who played Flute to Phelps's Bottom at the Gaiety in 1875,<sup>1</sup> tells Mr. E. Rose that he didn't follow the custom : he stabb'd himself with the sword hilt, his own thumb, or anything that came handiest.

I doubt whether the following mention of Pyramus and Thisbe, cited by Mr. Hill.-P., p. 10, is a reference to Shakspeare's *M. N. Dr.*, tho the lines occur in the next poem to one containing an allusion to the old play of *Hamlet* :—

I note the places of polluted sinne  
Where your kind wenches and their bawds put in.  
I know the houses where base cheaters vse,  
And note what Gulls (to worke vpon) they chuse :  
I take a notice what your youth are doing,  
When you are fast a sleepe, how they are woiing,  
And steale together by some secret call,  
Like *Pyramus* and *Thisbe* through the wall.  
I see your prentises what pranks they play,  
And things you neuer dreame on can bewray :

(† 1620. Sam. Rowlands.) *The Night-|Raven. | By S. R. | London. |*  
Printed by G : Eld for Iohn Deane and Thomas Baily. 1620. 4to. sign.  
D 2, back ; p. 28, Hunterian Soc. reprint, 1872.—F. J. F.

<sup>1</sup> It was produced on Febr. 15, 1875.—E. Rose.

† It was popular, and having been first published, as far as we know, in 1618, it was reprinted in 1620 and 1634, each time with a wood-cut of a raven on the title-page. (Bibliographical Index to the Works of Samuel Rowlands (Hunt. Soc.), p. 37.)—P. A. L.

## WILLIAM BARKSTEAD, 1607.

But stay my Muse in thine owne confines keepe,  
 & wage not warre with so deere lov'd a neighbor,  
 But having sung thy day song, rest and sleepe  
 preserve thy small fame and his greater favor :  
 His Song was worthie meritt (*Shakspeare* hee)  
 sung the faire blossome, thou the withered tree  
*Laurell* is due to him, his art and wit  
 hath purchast it, *Cypres* thy brow will fit.

*Mirrha, the Mother of Adonis ; or Lustes Prodiges.* 1607.

*Last stanza.* [4to.] *In the Bodleian Lib.* (Malone, 393.)

*Reprinted by Dr. Grosart in Poems of William Barksted,*  
 1876, p. 65. C. M. L.

## JOHN MARSTON, 1607.

Ha he mount[s] *Churall* on the wings of fame.  
 A horſe, a horſe, my kingdom for a horſe,  
 Looke the I ſpeake play ſcrappes.

*What You Will. Act II. Sc. i. 1607,*  
*sign. C i. [4to.]*

[*Richard III*, Act V. sc. iv, l. 7. (See before, p. 52.) It is possible that the first line of this extract contains two printer's errors, "he" for "ile" (the old way of printing "I'll"), and *Chirall* for *Chevall*; the line would thus run,—

"Ha, Ile mount *Chevall* on the wings of fame."

The *s* would not then be required to help out "mount;" and Marston, mounting Pegasus in writing his Satire, naturally calls out for "A horse," &c. It should be noted, however, that the play is unusually well printed, in better type than many of the quartos of the time. L. T. S.]

## THOMAS HEYWOOD, 1607.

*Bowdler.* I never read any thing but *Venus* and *Adonis*.

*Cripple.* Why thats the very quintessence of love,  
If you remember but a verse or two,  
Ile pawne my head, goods, lands and all 'twill doe.

*Bow.* Why then, have at her.  
Fondling I say, since I have hemd thee heere,  
Within the circle of this ivory pale,  
Ile be a parke.

*Mall Berry.* Hands off fond Sir.

*Bow.* —And thou shalt be my deere;  
Feede thou on me, and I will feede on thee,  
And Love shall feede us both.

*Mall.* Feede you on woodcockes, I can fast awhile.

*Bow.* Vouchsafe thou wonder to alight thy feede.

*Crip.* Take heede, thees not on horsebacke.

*Bow.* Why then she is alighted.  
Come sit thee downe where never serpent hisses,  
And, being fet, ile smother thee with kisses.

*The Fayre Mayde of the Exchange.* 1607, sign. G 3. [4to]

Heywood is quoting stanzas 39th and 31d of *Venus and Adonis*; but the lines—

“Feed thou on me, and I will feed on thee,  
And love shall feed us both,”

are not Shakespeare's, but Heywood's parody; and “Come, sit thee down,” is an error for “Here come and sit” Machin also is quoting stanzas 39th and 3rd; and he also misquotes from both: “on dale” should have been “in dale,” “when those mounts are” should have been “if those hills be,” and “Here sit thee down,” is inaccurate. That Shakespeare may have disseminated a first draft of his poem, differing from that known to us, is, perhaps, countenanced by the *varia lectiones* in the old copies of Shakespeare's Poems: especially considering that we know one stanza of the *Rape of Lucrece* (quoted after with the addition of Sir J. Suckling, 1636) which is not only different, but in a different measure from ours. C. M. I.

SH. ALLN BK.—I.

N

## THOMAS HEYWOOD, 1607.

*Crip[ple]*. What Maſter *Bowdler*, have you let her paſſe unconquer'd?

*Bow[dler]*. Why what could I doe more? I look'd upon her with judgement, the ſtrings of my tongue were well in tune, my embraces were in good meaſure, my palme of a good conſtitution, onely the phraſe was not moving; as for example, *Venus* her ſelfe with all her ſkill could not winne *Adonis*, with the ſame words; O heavens? was I ſo fond then to think that I could conquer *Mall Berry*? O the naturall influence of my owne wit had beene farre better.

*The / Fayre Mayde of the / Exchange: With / the pleaſaunt, Humours of the / Cripple of Fanchurch. / Very delectable, and full of mirth. / London . . . 1607. Thoſ. Heywood's Dramatic Works, 1874, ii. 56.*

---

This paſſage ſhould of course have been printed with thoſe above, p. 177, after the *Venus and Adonis* extract there.

The *Fayre Mayde* is full of echoes of Shakſpere. *Berry* and the forfeit of *Barnard's* bond for a loan for 3 months, *Works*, ii. 23, 28, are from *Shylock*; *Frankie Golding's* ſoliloquy on himſelf, the ſcorner, falling in love, p. 20, is from *Berowne's* in *L. L. Loſt*, III. i. 175-207, and *Benedick's* in *Much Ado*, II. iii. 27-30; *Fiddle's* "'tis moſt tolerable and not to be endured," p. 57, is *Dogberry's*; *Fiddle's* leave-taking, "you, *Cripple*, to your ſhop," &c., is *Jaques's* in *As you like it*, V. iv. 192-8; and the plot of *Flower* and his wife each promiſing their daughter to a different man, while a third gets her, is more or leſs from the *Merry Wives*. The play or full paſſages ſhould be read. I quote only a few lines:

HEYWOOD.

I could not indure the carieir of her  
wit for a million . . . .

I tell thee Cripple, I had rather  
encounter *Hercules* with blowes, than  
*Mall Berry* with words : And yet by  
this light I am horribly in love with  
her. Vol. ii. p. 54.

but the name of Russetting to Master  
*Fiddle* . . 'tis most tolerable, and  
not to be endued. *Works*, II 57.

and so gentlemen I commit you all :  
you *Cripple* to your shop ; you sir, to  
a turn-up and dish of capers ; and  
lastly you, M. *Bernard*, to the tuition  
of the Countei-keeper . *Works*, II 58.

SHAKSPERE.

I cannot endure my Ladie Tongue.  
*M. Adoe*, II. i. 284.

I will go on the slightest arand now  
to the Antypodes . . . rather than  
holde three words conference with  
this harpy. II i. 273-9.

I will be horribly in loue with her.  
*Much Adoe*, II iii 245.

you shall also make no noise in the  
sticetes : for, for the watch to babble  
and to talke, is most tollerable, and  
not to be indured. *Much Adoe* (Qo  
1), III. iii. 37

you to your former Honor I be-  
queath . . .

you to a loue that your true faith  
doth merit . .

you to your land, and loue, and great  
allies . . .

And you to wrangling . .

*As you like it*, V. iv. 192-5 Fol.  
p 207, col. 2.—F. J F.

## JOHN FLETCHER, 1607.

*Count.* Lazarello, beftirre thy felfe nimble and fodainly, and here me with patience.

*Laza.* Let me not fall from my felfe; fpeake I am bound to heare.

*Count.* So art thou to revenge, when thou fhalt heare the fifh head is gone, and we know not whither.

(*Act II. sc. i.*)

\* \* \*

It comes againe, new apparitions,  
And tempting fpirits : Stand and reveale thy felfe,  
Tell why thou followest me? I feare thee  
As I feare the place thou camft from : Hell.

(*Act III. sc. i.*)

*The Woman-Hater.* 1607. [4to.] Sign. D 2, D 4.

---

[See the dialogue between the Ghost and Hamlet (*Hamlet*, I. sc. v.), two lines (6, 7) in which Fletcher has here quoted,—

“*Ham.* Speak; I am bound to hear.

*Ghost.* So art thou to revenge, when thou shalt hear.” L. T. S.]

## THOMAS DEKKER, 1607.

*Jupiter* seeing *Plutus* disperſing his giftes, amongſt none but his honeſt brethren, ſtrucke him (either in anger or envie) ſtarke blind, ſo that ever ſince hee hath play'de the good fellowe, for now every gull may leade him up and downe like *Guy*, to make ſports in any drunken aſſembly, now hee regards not who thruſts his handes into his pockets, nor how it is ſpent, a foole ſhall have his heart nowe, as ſoone as a Phyſition: And an Aſſe that cannot ſpell, goe laden away with double Duckets from his *Indian* ſtore-houſe, when *Itis Homere*, that hath layne ſick ſeventeene yeeres together of the Vniverſitie plague, (watching and want), only in hope at the laſt to finde ſome cure, ſhall not for an hundred waight of good Latine receive a two penny waight in ſiluer, his ignorance (ariſing from his blindenes) is the onely cauſe of this Comedie of errors.

*A Knights Coniuring done in earnest: diſcouered  
in 1607. Chapter VI., ſign. F 4, back.  
Reprinted for the Percy Society, Early Engliſh  
Poetry, vol. v. pp. 52, 53.*

---

[This may be taken as proof that the *Comedy of Errors* was at leaſt ſtill in mind in 1607. L T S]



\* T. DEKKER AND J. WEBSTER, 1607.

*Par.* . . when women are proclaymed to bee light, they striue to be more light, for who dare disproue a Proclamation. *Tent.* I but when light Wiues make heauy hufbands, let these hufbands play mad *Hamlet*; and crie reuenge, come, and weele do fo.

*West-ward | Hoe. | As it hath beene diuers times Acted | by the  
Children of Paules. | Written by Tho : Decker, and Iohn  
Webster | Printed at London, and to be sold by Iohn Hodgets |  
dwelling in Paules Churchyard | 1607 | 4to., sign. H 3.*

---

Tho it is very doubtful whether the above refers to Shakspeare's *Hamlet*, yet as the three *Hamlet* allusions excluded by Dr. Ingleby from his first edition of the *Centurie* were let into the second (pp. 453-4), this *West-ward Hoe* one may keep them company. Dr. Ingleby tells me that he gave it to Miss Smith for the 2nd edition, but it was inadvertently overlookt, and returnd to him.—F. J. F.

---

\* FR. BEAUMONT AND JN. FLETCHER, 1607.

That pleasing piece of frailty that we call woman.

*The Woman-hater*, III. i.

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Possibly from *Hamlet*'s "Frailty, thy name is woman," *Hamlet*, I. ii. 146, Q2.—E. H. HICKEY.

## THOS. DEKKER &amp; JN. WEBSTER, 1607.

\*(1) The Fox is futtle, and his head once in,  
The flender body easily will follow.

sign. D1, back.

(2) *Guil*[ford]. Peace reft his foule, his finnes be buried in his  
graue,

And not remembred in his Epitaph:

sign. D3.

(3) *Iane*. Is greefe so fhort? twas wont to be full of wordes,  
sign. D3, back.<sup>1</sup>

The / Famous / History of Sir Tho-/mas Wyat, / *With The*  
*Coronation of Queen Mary*, / and the coming in of King /  
Philip. / As it was plaied by the Queens Maiesties /  
Seruants. / Written by *Thomas Dickers*, / and *John*  
*Webster*. / London / Printed by E. A. for *Thomas*  
*Archer*, and are to be / solde at his shop in the Popes-  
head Pallace, nere the Royall Exchange. / 1607. /

(1) is a recollection of Shakspeare in 3 *Henry VI*, IV. vii.

"*Gloucester* [*Aside*] But when the fox hath once got in his nose,  
He'll soon find means to make the body follow."

(2) is from Prince Hal's speech over Douglas's corpse, 1 *Henry IV*, V.  
iv. 99-101:—

"Adieu, and take thy praise with thee to heaven!  
Thy ignominy sleep with thee in the grave,  
But not remembred in thy epitaph!"

---

<sup>1</sup> Perhaps Guilford's

"We are led with pomp to prison,  
O propheticke soule," (sign. A4)

may be a recollection of *Hamlet*.—F. J. F.

(3) is perhaps a recollection of the Duchess of York and Queen Elizabeth's talk in *Richard III*, IV. iv. 124—131 :—

“ *Q. Eliz.* My words are dull ; O, quicken them with thine. . . .

*Duch.* Why should calamity be full of words?

*Q. Eliz.* Windy attorneys to their client woes,

Airy succeders of intestate joys,

Poor breathing orators of miseries !

Let them have scope ! though what they do impart,

Help not at all, yet do they ease the heart.”—EMMA PHIPSON

## T. DEKKER, 1608.

Their faces therefore do they turne vpon *Barnwell* (neere *Cambridge*) for ther was it<sup>1</sup> to be acted: thither comes this counterfet mad man running: his fellow Iugler following aloofe, crying stoppe the mad-man, take heed of the man, hees madde with the plague. Sometimes would he ouertake him, and lay hands vppon him (like a Catch-pole) as if he had arrested him, but furious *Hamlet* woulde presently eyther breake loofe like a Beare from the stake, or else so fet his pawes on this dog that thus bayted him, that with tugging and tearing one anothers frockes off, they both looked like mad *Tom* of Bedlam . . . At length he came to the house where the deade man had bin lodged: from this dore would not this olde *Ieronimo* be driuen, that was his Inne, there he woulde lie, that was his Bedlam, and there or no where muft his mad tricks be plaid.

*The / Dead Tearme./ or,/ Westminster Complaint for long  
Va/cations and short Termes./ Written in manner of  
a Dialogue betweene / the two Cities London and  
Westminster / . . . London./ Printed and are to be  
sold by John Hodgets at his house in Pauls / Churchyard.  
1608./ Sign. G 3./*

---

Part quoted in Mr. Hall.-P.'s *Mem. on Hamlet*, p. 20.—F. J. F.

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<sup>1</sup> The Comedy or trick of 2 London Porters, of whom one shammd mad, getting the goods out of the bedroom of a young London tradesman, who had died suddenly at Stourbridge Fair, Barnwell, and whose corpse the two porters had carried to the grave.

A  
YORKSHIRE  
Tragedy.

*Not so New as Lamentable*  
and true.

*Acted by his Maiesties Players at*  
the *Globe*.

*Written by* W. Shakspeare.

[Device]

At LONDON

Printed by R. B. for Thomas Pawer and are to bee sold at his  
shop on Cornhill, neere to the exchange.

1608.

[Thomas Pavier, the piratical publisher, entered *A Yorkshire Tragedy* in the *Stationers' Registers*, on May 2, 1608, as a "Tragedy written by Wylliam Shakespere."

The consensus of critical opinion denies the Shakspearean authorship. The play, as a whole, is poor in characterisation, and the verse cannot have been Shakspeare's at the time of the tragedy's composition, possessing too great a proportion of end-stopped lines and rhyme. The ascription of passages of prose to Shakspeare still leaves unexplained his connexion with a play, which can only be called poor. See Tucker Brooke's *Shakespeare Apocrypha*, 1908, pp. xxviii-xxxvi.

Thomas Pavier was probably only using Shakspeare's name to recommend his book. The play was printed in F. 3, 1664. M.]

JARVIS MARKHAM AND LEWIS MACHIN,  
1608.

*Veloups.*<sup>1</sup> This is his chamber, lets enter, heeres his Clarke.

*President.* Fondling, said he, since I have hem'd thee heere,  
Within the circuit of this Ivory pale.

*Drap.* I pray you fir help us to the speech of your master.

*Pre.* Ile be a parke, and thou shalt be my Deere.

He is very busie in his study.

Feed where thou wilt, in mountaine or on dale;

Stay a while, he will come out anon.

Graze on my lips, and when those mounts are drie,

Stray lower, where the pleafant fountaines lie.

Go thy way thou best booke in the world.

*Ve.* I pray you, fir, what booke doe you read?

*Pre.* A book that never an Orators Clarke in this kingdome  
but is beholden unto; it is called maides philosophie, or *Venus*  
and *Adonis*. Looke you, gentlemen, I have divers other pretty  
bookes.

*Drap.* You are very well forde, fir; but I hope your master  
will not stay long.

*Pre.* No, he will come presently. *Enter Meschant.*

*Ve.* Who have we heere? another Client sure, crows flock to  
carkasses: O tis the lord *Meschant*.

*Me.* Save you, Gentlemen; fir is your master at any leasure?

*Pre.* Heere sit thee downe where never serpent hisse,  
And being set ile smother thee with kisses.

His busineses yet are many, you must needs attend a while.

*The Dumble Knight.* 1608, sign. F. [4to.]

---

<sup>1</sup> We here find Machin quoting almost the same passages from *Venus*  
and *Adonis* as Heywood. See the extract, p. 177. C. M. I.

## THOS. MIDDLETON, 1608.

*Harebrain*. . . .

"I have conveyed away all her wanton pamphlets; as *Hero* and *Leander*, *Venus* and *Adonis*; O, two luscious marrow-bone pies for a young married wife!"

*A Mad World, my Masters. Middleton's Works*, ed. Dyce, 1840, ii. 340.

The jealous Harebrain is speaking of his newly-married wife.—H. C. HART

Mr. Hill-Phillipps, in his *Discursive Notes on Rom. and Jul.*, p. 115, says that there is a quotation from *R. & J.* in John Day's *Humour out of Breath*, 1608. Not being up in his Ovid, he no doubt alludes to this passage:

"Oct. Tut, louers othes, like toyes writ down in sands [F 2.  
Are soone blowne oie, contracts are common wiles,  
T' intangle fooles, *Ioue* himselfe sits and smiles  
At louers peruries,"

*Humour out of breath.* / *A Comedie* / Diuers times late lie  
acted, / *By the Children* / Of / *The Kings Reuels.* /  
Written / *By* / *Iohn Day.* / Printed at London for *Iohn*  
*Helmes*, and are to be sold / at his shop in *Saint Dunstons*  
Church-yard / in *Fleet-street.* 1608. / *Actvs Quartus*,  
sign. F 2, and back (p. 55, ed. A. H. Bullen, 1881)

But, as Mr. Bullen notes in his Introduction, p. 95, this is one of the many allusions to Ovid's lines, *Ars Am.* l. 633-4:

"Iuppiter ex alto perjuriam ridet amantum,  
Et iubet Aeolios irrita ferre notos."

'Shakespeare, as everybody knows, has alluded to this passage of Ovid in *Rom. and Jul.* ii. 2.' [95.]

"At Louers periuries they say Ioue smiles." Q 1. 'laughs,' Q 2.  
F. J F.



## \* JOHN DAY, 1608.

*Joculo.* But Madam, doe you remember what a multitude of fishes we saw at Sea<sup>1</sup> and I doe wonder how they can all live by one another.

*Emilia.* Why foole, as men do on the Land, the great ones cate up the little ones.

\* \* \* \* \*

*Polymetes.* What ominous news can *Polimetes* daunt?  
Have we not Hyren heere?

*Law Tricks, a comedy, 1608, signs. B 3 and F 2.*

---

[Mr. A. H. Bullen (*Athenaum*, Sept. 21, 1878) points out that John Day here copies a part of the Fishermen's talk in *Pericles*, Act II. sc. 1.—

"3 *Fish.* Master I marvel how the fishes live in the sea.

1. *Fish.* Why, as men do a-land, the great ones eat up the little ones"

*Pericles* was entered on the Stationers' Register on 20 May, 1608\*. Day's *Law Tricks* was entered on the Register 28 March, 1608.

George Wilkins' novel, *The Painfull Adventures of Pericles*, which appeared in the same year, "in great measure founded upon" Shakespere's play, says Dr. Dowden (*Shakespeare Primer*, 1877, p. 145), gives the same passage in a different form, "Againe comparing our rich men to Whales, that make a great shew in the worlde, rowling and tumbling up and downe, but are good for little, but to sincke others: that the fishes live in the sea, as the powerfull on shoare, the great ones eate up the little ones." (Prof. Mommsen's reprint, Oldenburg, 1857, p. 27. Fourth chapter.)

Pistol's exclamation "Have we not Hiren here?" (2 *Hen. IV.*, Act II. sc. iv.) is also used by Day; it seems to have been a popular "play-scrap,"

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\* *Pericles*, of which Shakespere probably wrote only the main parts of the last three acts, was printed in quarto in 1609 (twice), and was reprinted from the sixth quarto of 1635 in the second issue of the Third Folio of Shakespere's Plays, 1664. See Furnivall's *Introd.* to the *Leopold Shakespeare*, 1877, p. lxxxviii (where 1644 is a misprint for 1664); and the *Cambridge Shakespeare*, 1866, Vol. I, p. xxvii; vol. IX, p. ix.

one of the current phrases of the day ; Dyce considers that it was probably taken by Shakespere as well as by other writers from George Peele's lost drama, *The Turkish Mahomet and Huren the Fair Greeke* (ed. of Shakespere, 1864, vol. iv. p. 344, note). Steevens gives the quotation as occurring in Massinger's *Old Law*, T. Heywood's *Love's Mistress*, and *Satiromastix* (Malone and Steevens' *Shakespere*, 1821, vol. xvii. p. 83) It is also found in Chapman, Jonson, and Marston's *Eastward Hoe*, Act II. sc. i, spoken by Quicksilver, who is constantly quoting scraps of plays William Barksted published his Poem *Huren, or the faire Greeke* in 1611. See Dr. Grosart's Reprint of the Poems of W. Barksted, 1876. L. T. S.]

## \* ROBERT ARMIN, 1608.

Ther are, as Hamlet saies, things cald whips in fore.

*A / Nest of Ninnies*<sup>1</sup> / *Simply of themselves without / Compound / Stultorum plena sunt omnia.* / *By Robert Armin.* / London : / *Printed by T. E. for Iohn Deane.* 1608. / *Repr. Old Shakespeare Soc. 1842, ed. F. P. Collier, p. 55, l. 8.*

Mr Collier's note, p 67, is: "No such passage is to be found in Shakespeare's *Hamlet*, as it has come down to us, either in the editions of 1603, 1604, or in any later impression. Possibly Armin may refer to the old *Hamlet* which preceded Shakespeare's tragedy; but this seems unlikely, as he was an actor in the same theatre as that for which Shakespeare wrote."<sup>2</sup>

Mr. Halliwell-P. says that the sentence above seems to have been well-known and popular, for it is partially cited in the *Spanish Tragedie*, 1592, and in the First Part of the *Contention*, 1594 (*Mem. on Hamlet*, 1879, p. 19).

On looking up the latter of these vague references, the reader will find that the passage is:—

"*Hum.[phrey]*. My Maisters of saint Albones,  
Haue you not Beadles in your Towne,  
And things called whippes?"<sup>3</sup>

(ed. Halliwell, Old Shakespeare Soc. 1843, p. 23), with a note on p. 87, quoting Mr. Collier's comment, and making the following suggestion, doubtless long since repented of: "It is not impossible that Armin may have confused the two plays together, and wrote incorrectly 'as Hamlet saies,' instead of 'as Gloster saies.'"

<sup>1</sup> The *Nest of Ninnies* is but "a reprint of Armin's *Foole vpon Foole*, 1605 (Mr. Huth, unique), with certain alterations," according to Mr. Hazlitt. *Handbook*, p. 12.

<sup>2</sup> Armin belonged to Lord Chandos's Players: see Collier's *Lives of Actors*, p. 196, &c.—B. N.

<sup>3</sup> Collier, *Shakespeare's Library*, Vol. V. p. 445. Second Part of *K. Hen. VI.*, II. i.

The first reference is not, I assume, to Isabella's speech in *Span. Trag.* Act IV, ed. 1594, Sign. F4, back (Hazlitt's *Dodsley*, v. 94-5)—

*Isa[bell]* "Why, did I not giue you gowne and goodly things,  
Bought you a whistle and a whipstalke too ;  
To be reuenged on their villaines "

—though that is the only one I see in the (?)1592 play,—but to two later lines (*ib.* p. 105) of Hieronimo's in Ben Jonson's 'Additions' of 1601 (see note there, p. 103) :—

"Well, heauen is heauen still,  
And there is *Nemesi*s and Furies,  
And things called whippes.  
And they do sometimes meete with murderers,  
They doe not alwayes scape, that's some comfort."<sup>1</sup>

So 1623, 4<sup>o</sup> G2, back, G3, and 1633 ed, *ibid.*—P. A. L  
May not this phrase, as well as the 'trout with four legs,' from Jn. Clarke's *Panænologia*, 1639, p. 432, below, be part of some actor's gag—in Burbage's, I hope —[*v.* J. F.]

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<sup>1</sup> The Spanish Tragedy, 1610 (G4). Actus Tertius. Hieronimo.



Will all great Neptune's ocean wash this blood  
 Clean from my hand? No, this my hand will rather  
 The multitudinous seas incarnadine,  
 Making the green one red

There are other expressions in Armin which recall Shakespeare, notably  
 The divell has scripture for his damned ill.—*Two Maids*,  
 and

What is thy haste in leathe steept.—*Ibid.*

which may be paralleled by *The Mer. of Ven.*, I. iii. 89,<sup>1</sup> *Twelfth Night*,  
 IV. i. 66,<sup>2</sup> and *An. and Cleop.*, II. vii. 114,<sup>3</sup> but these, like others, may  
 have been ordinary phrases of the day.—B. N.

<sup>1</sup> Mark you this, Bassanio,  
 The devil can cite Scripture for his purpose.

<sup>2</sup> Let Fancy still my sense in Lethe steep.

<sup>3</sup> Till that the conquering wine hath steep'd our senses  
 In soft and delicate Lethe.

NOTE.—The identification of 2 above with Dogberry's words in *Much  
 Ado* is somewhat dubious. It seems rather to refer to Falstaff's words on  
 Justice Shallow's career in Grays Inn. See 2 *Henry IV*, III, iii, 229 :

"Falstaff. We have heard the chimes at midnight, Master Shallow.  
*Shal.* That we have," &c. M.

REAUMONT (*died* 1616) AND FLETCHER  
(*died* 1625), 1608-25.

[The quotations are from Dyce's edition, in eleven volumes, 8vo, Moxon, 1843-6. In the left-hand column are B. and F.'s words; in the right, the parallel passages, from Dyce's notes. I have left out a few which seem to me strained beyond bearing.—F. J. F.]

—But how can I  
Look to be heard of gods that must  
be just,  
Praying upon the ground I hold by  
wrong?  
? 1608-10 (printed 1620). *Philaster*, II. iv. Works, i.  
242.

'In this sentiment our authors seem  
to be copying Shakespeare, in a  
noble passage of his *Hamlet*:  
—"Forgive me my foul murder  
That cannot be; since I am possess'd  
Of those effects for which I did the  
murder.  
My crown, mine own ambition, and  
my queen  
May one be pardon'd, and retain the  
offence?" &c.—Theobald.

But there is  
Divinity about you, that strikes dead  
My rising passions: as you are my  
king,  
I fall before you.  
? 1610 (printed 1619). *The Maid's Tragedy*, Act III.  
sc. i. Works, i. 369.

'So Shakespeare said, before our  
poets, in his *Hamlet*:  
"Let him go, Gertrude; do not fear  
our person:  
*There's such divinity doth hedge a  
king,*  
That treason can but peep to what it  
would,  
Acts little of his will"—Theobald.

*Arane* [the penitent Queen-mother  
of King *Arbaces*, kneels to him]  
As low as this I bow to you; and  
would  
As low as to my grave, to shew a  
mind  
Thankful for all your mercies.

"There is a fine passage, upon a  
similar occasion, in Shakespeare's  
*Coriolanus*, to which our authors  
might possibly have an eye:—  
'*Volumnia*. Oh, stand up bless'd  
Whilst with no softer cushion than  
the flint

*Arbaces* Oh, stand up, I kneel before thee; and unproperly  
And let me kneel ! the light will be Show duty, as mistaken all the while  
asham'd Between the child and parent.

To see observance done to me by you, *Coriolanus* What is this ?  
Your knees to me? to your corrected  
son.'

*Aranc.* You are my king.

*Arbaces.* You are my mother : [act v. sc. 3]. Theobald."

rise

1611 (printed 1619). *A King*  
and no *King*, III. 1. Works,  
ii. 275.

*Arb.* If there were no such instru- 'The Editors of 1778 cite the  
ments as thou, passage in Shakspeare's *King John*,  
We know could never act such wicked IV. ii. :

deeds. It is the curse of kings to be attended  
By slaves that take their humours  
for a warrant

*ib.* III. iii. end. Works, ii.  
297.

To break within the bloody house of  
life; &c.'

tell me of a fellow 'Weber says, "Perhaps the poet  
That can mend noses? and complain, had the following line of Hotspur's  
so tall speech in *King Henry II*, Part I,  
A soldier should want teeth to his in his mind :

stomach? And that it was great pity, that it was, so it  
And how it was great pity, that it was, was," &c.'

That he that made my body was so  
busied  
He could not stay to make my legs  
too . . .

1613. Fletcher's *Captain*  
(printed in 1st Folio, 1647),  
II. i. Works, iii. 246.

"Base is the slave commanded :"  
come to me 'A parody on Pistol's exclamation  
"Base is the slave that pays!"  
*The little French Lawyer*, IV. Shakspeare's *Henry F*, act ii, sc. 1.  
vi. Works, iii 541. —Dyce.

Look up, brave friend. I have no 'Another parody on Shakspeare;  
means to rescue thee : "My kingdom for a horse!" —  
"My kingdom for a sword!" Richard III, act v. sc 4.'

*ib.*, iii. 542



*Zantha.* Then know,  
It was not poison, but a sleeping  
potion,  
Which she receiv'd, yet of sufficient  
strength

So to bind up her senses, that no sign  
Of life appear'd in her; and thus  
thought dead,

In her best habit, as the custom is,  
You know, in Malta, with all cere-  
monies

She's buried in her family monu-  
ment,

In the Temple of St. John: I'll  
bring you thither,

Thus, as you are disguis'd. Some  
six hours hence,

The potion will leave working.

before March 1618-19 (printed  
1647). Fletcher. *The Knight  
of Malta*, IV. i, end. Works,  
v. 177.

*Beliza.* . . . . . by my life,  
The parting kiss you took before  
your travel

Is yet a virgin on my lips, preserv'd  
With as much care as I would do  
my fame,

To entertain your wish'd return.

1616-18 (printed 1647). *The  
Queen of Corinth*, I. ii;  
Works, v. 403.

I yet remember when the Volga curl'd,  
The aged Volga, when he heav'd his  
head up,

And rais'd his waters high, to see  
the ruins,

The ruins our swords made, the  
bloody ruins:

1618 (printed 1647) Fletcher.  
*The Loyal Subject*, I. iii.  
Works, vi. 16.

'This speech bears an obvious  
similitude to one of Friar Laurence  
in Shakespeare's *Romeo and Juliet*  
[act iv. sc. 5.<sup>1</sup> D.]. *Ed.* 1778.'

<sup>1</sup> See too IV. i. 92-115.

[Then gave I her, so tuck'd by my  
art,

A sleeping potion; which so took  
effect

As I intended, for it wrought on her  
The form of death V. iii. 242-5]

[and, as the custom is,  
In all her best array bear her her to  
church. IV. v. 80-1.]

[meantime I wrot to Romeo,  
That he should thither come as this  
dire night,

To help to take her from her bor-  
row'd grave,

Being the time the potion's force  
should cease. V. iii. 245-9]

'The writer was thinking here of a  
passage in Shakespeare's *Coriolanus*;

"Now by the jealous queen of  
heaven, that kiss

I carried from thee, dear; and my  
true lip

Hath virgin'd it e'er since." Act v.  
sc. 3.'

Here, as Reed notices, Fletcher  
seems to have had an eye to a pas-  
sage in Shakespeare's *Henry IV.*  
(First Part) act i. sc. 3;

"Three times they breath'd, and  
three times did they drink,  
Upon agreement, of swift Severn's  
flood;

Who then, affrighted with their  
bloody looks,

Ran fearfully among the trembling  
reeds,  
And hid his crisp head in the hollow  
bank,  
Blood-stained with these valiant  
combatants."

sure, to tell  
of Cæsar's amorous heats · and how  
he fell

In the Capitol \*,<sup>1</sup> can never be the same  
To the judicious : nor will such blame  
Those that penn'd this for barrenness, when they find

\* An allusion to Shakespeare's  
*Julius Cæsar* [wherein he is made to  
die in the Capitol, instead of in the  
*Curia Pompeii*, where the Senate  
met, in the Campus Martius.]

Young Cleopatra here . . .  
We treat not of what boldness she  
did die,†

Nor of her fatal love to Antony . . .  
(printed 1647) *The False One*.  
Prologue. *Works*, vi. 217.

† An allusion to Shakespeare's  
*Antony and Cleopatra*. [?—F.]

<sup>1</sup> "So in Fletcher and (?) Shirley's *Noble Gentleman*, (licenst—after Fletcher's death in 1625—on Feb. 3, 1625-6, pr. 1647,) V l. *Works*, 1846, x. 186—

"So Cæsar fell, when in the Capitol  
They gave his body two-and-thirty wounds"

'Here we have two blunders,' says Sympson; 'the first with respect to the place where Cæsar fell, which was not in the *Capitol*, but in *Curia Pompeii*; the other as to the number of wounds he fell by: as to the first, it was a blunder peculiar to the playwrights of that time; Shakespeare began it in *Hamlet*, act iii. sc. 2 . . .

"*Polonius*. I did enact Julius Cæsar: I was killed i' the *Capitol*"

'Our authors, treading in their master's steps, took up the same mistake here; and after them Shakerley Marmion, in his *Antiquary*, inadvertently continued the same error, making Veterano say,

"And this was Julius Cæsar's hat when he was killed in the *Capitol*."

'As for the second fault, 'twas made no where but at the press, for the number (I suppose) in the original MS. was wrote in figures, thus. 23, which, by an easy [mistake,] shifting place, was altered to 32, and thus we have nine wounds more than Cæsar ever received.'—SYMPSON. 'The notion that Julius Cæsar was killed in the Capitol is as old as Chaucer's time—see Malone's note on the above-cited passage of *Hamlet*.'—Dyce.

- Celia* . . . . . How does he?  
*Governess*. Oh, God, my head!  
*Celia*. Prithce be well, and tell me,  
 Did he speak of me since he came?  
 (printed 1647). Fletcher. *The Humorous Lieutenant*, III.  
 ii. Works, vi. 467 [see the whole scene.]
- 
- Petronius*. Thou fond man  
 Hast thou forgot the ballad, *Crabbed Age*?  
 Can May and January match together,  
 And never a storm between 'em?  
 (pr. 1647) Fletcher. *The Woman's Prize, or The Tamer Tamed* ["avowedly intended to form the Second Part" of Shakspeare's *Shrew*], IV.  
 i. Works, vii. 172.
- 
- Rowland*. Swear to all these . . .  
*Tra*. I will . . . .  
 . . . . . Let's remove our places,\*  
 Swear it again.  
*ib.* V. iii. Works, vii. 206.
- 
- Petruchio*. Come: something I'll  
 do; but what it is, I know not.  
*Woman's Prize*, II. iv, end.  
 Works, vii. 142
- 
- Mirabel*. Well; I do take thee  
 upon mere compassion;  
 And I do think I shall love thee.  
 1621 (pr. 1679). Fletcher.  
*The Wild-Goose Chase*, V.  
 vi. Works, 1845, viii. 205.
- 
- 'A recollection of Shakespeare's  
*Romeo and Juliet*, act ii. sc. 5—  
*Nurse*. Loid, how my head aches,  
 &c.'
- 
- 'The well-known lines by Shakespeare, contained in his *Passionate Pilgrim*.' [And though this collection was by no means all Shakspeare's (see *Introductio to Leopold Shakspeare*, p. xxxv, and after, p. 231), yet I incline to think that *Crabbed Age* may be his.—F.]
- 
- \* "This is plainly a sneer at the scene in *Hamlet* [i. 5] where (on account of the Ghost calling under the stage) the prince and his friends two or three times remove their situations. Again, in this play, p. 142, Petruchio's saying [opposite] seems to be meant as a ridicule on Lear's passionate exclamation [act ii. sc. 4],  
 —I will do such things—  
 What they are, yet I know not."  
*J. N. Ed.* 1778.  
 'Nonsense: there is more of compliment than "sneer" in these recollections of Shakespeare.' — Dyce.  
 'And so say all of us.'—F.
- 
- 'Here our poet was thinking of what Benedick says to Beatrice at the conclusion of Shakespeare's *Much Ado about Nothing*;  
 "Come, I will have thee; but by this light, I take thee for pity."

[For the "Farewell, pride and pomp!" &c. from Fletcher's *Prophetess*, licenst May 14, 1622, pr. 1647, see p. 295, set before Dyce's edition was refered to.]

*Higgen.* Then bear up bravely † . . . [on the last line opposite,  
with you Brute,† my lads! says Steevens, "there seems to be a  
Higgen hath pugg'd the pounces in sneer at this character of Bottom [in  
his days, *M. N. Dr.*]; but I do not very  
And sold good penny-worths: we clearly perceive its drift. . ."—Note  
will have a course; on *M. N. Dr.* act v. sc. 1.  
The spirit of Bottom is grown bot-  
tomless  
(pr. 1647). Fletcher. *Beggars'*  
*Bush*,† V ii. Works, iv. 103.

---

*Chatillion.* Sir, you shall know 'This seems a flint on the English  
My love's true title, mine by marriage. king's title to France, in *Henry the*  
[He then sets it forth,† more *Fifth.* — Theobald. 'Not a flirt,

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† I put in a note the following lines from this play, *Beggar's Bush*, II. i.  
*Works*, viii. 29,

"under him,  
Each man shall eat his own stolln eggs and butter,  
In his own shade or sun-shine, and enjoy  
His own dear dell, doxy, or moit, at night,  
In his own straw, with his own shirt or sheet  
That he hath filch'd that day."

as I'm certain that Fletcher is here only parodying his own lines in that  
*Henry VIII* which he completed from Shakspeare's unfinished leaves. Dyce  
does not give Shakspeare the lines, but calls them "the words of Cranmer  
concerning Q. Elizabeth in Shakspeare's *Henry the Eighth*, act v. sc 4 ;

"In her days every man shall eat in safety,  
Under his own vine, what he plants, and sing  
The merry songs of peace to all his neighbours."

<p><sup>1</sup> Setting aside the first race of French kings, Which will not here concern us, as Pharamond, With Clodion, Meroveus, and Chil- peric,</p>	<p>And to come down unto the second race, Which we will likewise slip . . . . . . . . . of Martel Charles The father of king Pepin, who was sire</p>
--	--

shortly than, tho after the manner of, certainly, but an innocent parody.'  
the Archbishop in Shakspeare's *Henry* Weber.  
V. I. ii.]

1626 (pt. 1647). ? Shirley &  
Fletcher. *The Noble Gen-  
tleman*, III. iv. B. & F.'s  
*Works*, x. 160.

Take, oh, take those lips away,  
That so sweetly were forsworn,  
And those eyes, like break of day,  
Lights that do mislead the morn!  
But my kisses bring again,  
Seals of love, though seal'd in vain.  
Hide, oh, hide those hills of snow,  
Which thy frozen bosom bears,  
&c., &c.

(pr. 1639) Fletcher & Row-  
ley (?). *The Bloody Brother*,  
or, *Rollo Duke of Normandy*,  
V. ii. *Works*, x. 459.

"The first stanza of this song (with two very trifling variations) occurs in Shakespeare's *Measure for Measure*, act iv. sc. 1, and both stanzas are found in the spurious edition of his poems, 1640. In a long note to which I refer the reader (Malone's Shakespeare, xx. 417 [Variorum, 1821]), Boswell urges the probability that the song was composed neither by Shakespeare nor Fletcher, but by a third unknown writer: I am inclined, however, to believe that it was from the pen of the great dramatist."—Dyce. It is now generally given to 'Kit Marlowe,' on Isaac Walton's authority.

*Clarangè*. Myself and (as I then  
deliver'd to you)  
A gentleman of noble hope, one  
Lydian,  
Both brought up from our infancy  
together,  
One company, one friendship, and  
one exercise  
Ever affecting, one bed holding us,

'In this description of the friendship of Clarangè and Lydian, our author seems to have intended an imitation of the excellent account of female friendship in Shakespeare's *M. N. Dream*, iii 2.'—REED.

O! is all forgot?  
All school-days' friendship, childhood  
innocence?

To Charles, the great and famous  
Charlemagne;  
And to come to the third race of  
French kings,  
Which will not be greatly pertinent  
in this cause  
Betwixt the king and me, of which  
you know

Hugh Capet was the first;  
Next his son Robert, Henry then,  
and Philip,  
With Louis, and his son, a Louis too,  
And of that name the seventh: but  
all this  
Springs from a female, as it shall  
appear.

One grief, and one joy parted still  
between us,

More than companions, twins in all  
our actions,

We grew up till we were men, held  
one heart still.

Time call'd us on to arms ; we were  
one soldier . . .

When arms had made us fit, we were  
one lover,

We lov'd one woman

(pr. 1647) Fletcher & (?) Mas-  
singer. *The Lovers' Pro-*

*gress*, II. i. Works, xi. 46.

We, Hermia, like two artificial gods,  
Have with our needles created both  
one slower,

Both on one sampler, sitting on one  
cushion,

Both warbling of one song, both in  
one key,

As if our hands, our sides, voices,  
and minds,

Had been incorporate. So we grew  
together,

Like to a double cherry, seeming  
parted,

But yet an union in partition ;

Two lovely berries moulded on one  
stem ;

So, with two seeming bodies, but  
one heart ;

Two of the first, like coats in her-  
aldry.

Due but to one, and crowned with  
one crest.

*Diego*. . . instinct, signior,  
Is a great matter in an host.

(pr. 1647) Fletcher & Mas-  
singer; *Love's Pilgrimage*,  
I ii. Works, xi. 247.

'Steevens has observed, that this  
is the same phrase used by Falstaff  
. . . "but beware *instinct*; the lion  
will not touch the true prince. *In-*  
*stinct is a great matter*." [1 *Hen. IV.*  
II iv. 299-300.] The passage in the  
text seems to have been suggested by  
the one quoted from Shakespeare.'  
Weber.

## JOHN DAVIES OF HEREFORD, 1609.

\* Stage plaiers    Some followed her <sup>1</sup> by \*acting all mens parts,  
 These on a Stage she raif'd (in fcorne) to fall ·  
 And made them Mirrors, by their acting Arts,  
 † Shewing the vices of the time    Wherin men saw their † faults, thogh ne'r so small:  
 ‡ W S R B.    Yet some she guerdond not, to their ‡ defarts;  
 But, otherfome, were but ill-A&tion all:  
 Who while they acted ill, ill staid behinde,  
 (By custome of their maners) in their minde.

*The Civile Warres of Death and Fortune, [being the "Second Tale" in the volume of which "Humours Heav'n on Earth" is the first]. 1609, p. 268, stanza 76. [sm. 8vo.]*  
 Reprinted by Rev. A. B. Grosart in the Chertsey Worthies Library, 1876, p. 37.

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<sup>1</sup> The "her" is Fortune. For W. S. and R. B., see John Davies, quoted before, p. 126. C. M. I.

## SAMUEL ROWLANDS, 1609.

In a new mould this woman I will cast,  
 Her tongue in other order I will keepe,  
 Better she had bin in her bed asleepe,  
 Then in a Taverne, when those words she spake ;  
 A little paines with her I meane to take :  
 For she shall find me in another tune,  
 Between this February and next June :  
 In sober sadnesse I do speake it now,  
 And to you all I make a solemne vow,  
 The chiefeft Art I have I will bestow  
 About a worke cald taming of the Shrow.

*Whole Crew of Kind Gossips.* 1609. p. 33.  
*Reprinted by the Hunterian Club, 1876.*

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[This is part of the answer of the fifth of the "Six honest Husbands" who are all accused by their wives or "Gossips" He was "complained on by his wife to be a common Drunkard."

The old play of *The Taming of A Shrew*, on which Shakespere's play is founded, was printed in 1594 ; his play of the *Taming of the Shrew* was not printed till 1623, but it seems most likely to have been written not later than 1597. L. T. S.]



THOMAS THORPE, 1609.  
 TO . THE . ONLIE . BEGETTER . OF .  
 THESE . INSVING . SONNETS .  
 M<sup>r</sup>. W. H. ALL. HAPPINESSE.  
 AND . THAT . ETERNITIE .  
 PROMISED .  
 BY .  
 OVR. EVER-LIVING . POET .  
 WISHETH .  
 THE . WELL-WISHING .  
 ADVENTVRER . IN .  
 SETTING .  
 FORTH .

T. T.

*Shakespeare's Sonnets.* 1609. [4to.] *Dedication.*

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The entry of this edition of the Sonnets in the Stationers' Registers runs thus :

20 Maij [1609]

Thomas Thorpe. Entred for his copie under thandes of master Wilson and master Lownes Warden a Booke called SHAKESPEARES sonnettes. C. M. I.

1609.

*A never Writer to an ever Reader.* NEWES.

Eternall reader, you have heere a new play, never stal'd with the Stage, never clapper-clawd with the palmes of the vulger, and yet passing full of the palme comicall; for it is a birth of your <sup>[that]</sup> braine, that never under-tooke any thing commicall, vainely: And were but the vaine names of commedies change for the titles of Commodities, or of Playes for Pleas; you should see all those grand censors, that now stile them such vanities, flock to them for the maine grace of their gravities; especially this authors Commedies, that are so fram'd to the life, that they serve for the most common Commentaries of all the actions of our lives, shewing such a dexteritie and power of witte, that the most displeased with Playes, are pleas'd with his Commedies. And all such dull and heavy-witted worldlings, as were never capable of the witte of a Commedie, comming by report of them to his representations, have found that witte there, that they never found in themselves, and have parted better-wittied then they came; feeling an edge of witte set upon them, more than ever they dreamd they had braine to grinde it on. So much and such savoured salt of witte is in his Commedies, that they seeme (for their height of pleasure) to be borne in that sea that brought forth *Venus*. Amongst <sup>[Venus & Adonis]</sup> all there is none more witty then this: And had I time I would comment upon it, though I know it needs not, (for so much as will make you thinke your tetterne well bestowed) but for so

much worth, as even poore I know to be stuf in it. It deserves such a labour, as well as the best Commedy in *Terence* or *Plautus*, And beleeeve this, that when hee is gone, and his Commedies Out of sale, you will scramble for them, and set up a new English Inquisition. Take this for a warning, and at the perrill of your pleasures losse, and Iudgements, refuse not, nor like this the lesse, for not being sullied, with the smoaky breath of the multitude; but thanke fortune for the scape it hath made amongst you. Since by the grand possessors wills, I beleeeve you should have prayd for them rather then beene prayd. And so I leave all such to bee prayd for (for the states of their wits healths) that will not praise it.—VALE.

*Address prefixed to Troilus and Cressida.* [Some copies only of the first issue of 1609. First 4to.]

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[There is here an ingenious and delicate allusion, after the far-fetcht fashion of the day, to one of Shakespere's previous pieces, i. e. *Venus and Adonis*, when the writer speaks of Shakespere's comedies having so much of the salt of wit that they seem to be born in the sea that brought forth Venus. L. T. S.]

*Anonymous, 1609.*

Amazde I flood, to see a Crowd  
Of *Civill Throats* stretchd out so lowd;  
(As at a *New-play*) all the Roomes  
Did swarme with *Gentiles* mix'd with *Groomes*,  
So that I truly thought all These  
Came to see *Shore* or *Pericles*.

*Pimlyco or Runne Red-Cap. 'Tis a mad world  
at Hogsdon. 1609. [4to.] Sign. C i, line 6.  
[Malone 299 (Bodl. Libr.)]*

The play referred to under the name of "Shore" may be one by Henry Chettle and John Day, *circa* 1599, entitled *Shore's Wife*. It is mentioned by Henslowe in his *Diary* (1603), Shakespeare Society's Edition, p. 251; Beaumont and Fletcher, in *The Knight of the Burning Pestle* (Induction, 1613, probably written 1611), speak also of a Play on the same story: the Wife says,—

"I was nere at one of these plays as they say, before; but I should have seene *Jane Shore* once,"

and Christopher Brooke in *The Ghost of Richard the Third (His Legend)*:

"But now her fame by a vild play doth grow."

(*Fuller Worthies Library*, 1872, p. 94.) The play is not extant.

[The play referred to as "Shore" may be one by T. Heywood, printed in 1600, entitled *The first and second parts of King Edward the Fourth, &c.* It contains the whole history of Jane Shore. P. A. D.]

The first edition of *Pericles* came out in 1609. See before, p. 190. C. M. I.

SH. ALLN. BK.—I.

F

## BEN JONSON, 1609.

*Morose.* Your knighthood \* \* \* shall not have hope to repaire it felfe by *Constantinople, Ireland, or Virginia*; but the best, & laft fortune to it Knight-hood fhall bee, to make *Doll Teare-sheet*, or *Kate-Common* a Lady: & fo, it Knight-hood may cate.

*Epicæne; or, The Silent Woman, Act II. sc. v. end.* 1609. [4to]

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[Doll Tear-sheet, of the Second Part of *Henry IV*, was long in the popular mind. See extract from Ligon's *Voyage*, in 1657. L. T. S.]

? About 1610. A MS. copy of Shakspeare's 8th Sonnet.

"IN LAUDEM MUSICE ET OPPOBRIUM  
CONTEMPTORIJ EIUSDÈM.

## 1.

Musicke to heare, why hearest thou Musicke sadly  
Sweete w<sup>th</sup> sweetes warre not, Joy delights in Joy  
Why louest y<sup>n</sup> that w<sup>ch</sup> thou receauest not gladly  
or els receauest w<sup>th</sup> pleasure thine annoy

## 2.

If the true Concord of well tuned Soundes  
By Vnions married doe offend thy eare  
They doe but sweetlie chide thee, whose confoundes  
In singlenes a parte, w<sup>ch</sup> <sup>1</sup> thou shouldst beare

## 3.

Marke howe one stringe, sweet husband to another  
Strikes each on <sup>2</sup> each, by mutuall orderinge  
Resemblinge Childe, & Syer,<sup>3</sup> and happy Mother  
w<sup>ch</sup> <sup>4</sup> all in one, this fingle note dothe <sup>5</sup> finge  
whose speechles sounge beeing many seeming one  
Sings this to thee, Thou fingle, shalt <sup>6</sup> proue none.

W: SHAKSPEARE."

(*Readings of the Quarto, 1609*)

<sup>1</sup> the parts that.

<sup>2</sup> in.

<sup>3</sup> sie, and child.

<sup>4</sup> who.

<sup>5</sup> one pleasing note do

<sup>6</sup> wilt.

---

This occurs in a little miscellany of Poems, &c., the Addit MS. 15,226 in the British Museum. It is in a hand of the earlier part of James I's reign, and has some worthless various readings. As I'd not seen a print of it before, and it wasn't notist in the Cambridge Shakspeare, I copied it and sent it to the *Academy*, and then found it in Halliwell's Folio Shakspeare.—F. J. F.

## ROGER SHARPE, 1610.

*In Virofum.*

**H**OW *Falstaff* like, doth fweld *Virofus* looke,  
 As though his paunch did foster euery finne :  
 And sweares he is iniured by this booke,  
 His worth is taxt he hath abused byn :  
 Swell still *Virofus*, burft with emulation,  
 I neither taxe thy vice nor reputation.

*MORE FOYLES yet.* Written by R. S. [*Small Plate.*] At LONDON, Printed for Thomas Castleton, and are to be sold at his shop without Cripple-gate. An. 1610. Bodleian (Malone 299) 4to. sign. E 3- "To the Reader" is signed "Roger Sharpe."

Quoted (and partly modernized) in Mr. Halliwell's *Character of Sir John Falstaff*, 1841, p. 41. The quotation there on p. 42, from the document printed by Mr. Collier, was evidently made in that innocence of incapacity to distinguish between a genuine and a forged MS. which Mr. Halliwell, oddly enough, often showed in former days. I quote the bit<sup>1</sup> only to show what sham old-spelling is like: A character is to be dressed " 'Like a Sr Jon Falsstaff: in a roabe of russet, quite low, with a great belley, like a swollen man, long moustacheos, the sheows shoite, and out of them great toes like naked fecte: buskins to sheaw a great swollen leg.' "—New Facts regarding the Life of Shakespeare in a letter to Thomas Amyot, &c, from J. Payne Collier, London, 1835, 8vo. p. 39.<sup>2</sup> See further extracts on Falstaff, under Anon. 1640; John Speed, 1611; Anon. 1600.—F. J. F.

<sup>1</sup> From Collier, and not with Halliwell's mistakes in reprinting from Collier's *New Facts*.—P. A. L.

<sup>2</sup> Ingleby's *Complete View* (of the Shakspeare Forgeries), p. 310-11; N. E. S. A. Hamilton's *Inquiry*, p. 84; Collier, 1860; *New Facts*, p. 38-9. 1835.

## EDMUND BOLTON, 1610.

The Choise of English. As for example, language & style (the apparell of matter) hee who would penn our affaires in English, and compose unto us an entire body of them, ought to have a singuler care ther of. For albeit our tongue hath not received dialects, or accentuall notes as the Greeke, nor any certaine or established rule either of gramer or true writing, is notwithstanding very copious, and fewe there be who have the most proper graces thereof, In which the rule cannot be variable : For as much as the people's judgments are uncertaine, the books also out of which wee gather the most warrantable English are not many to my remembrance, of which, in regard they require a particuler and curious tract, I forbear to speake at this present. But among the cheife, or rather the cheife, are in my opinion these.\*

S<sup>r</sup> Thomas Moore's works

\* \* \* \* \*

George Chapmans first seven books of Iliades.

Samuell Danyell.

Michael Drayton his Heroicall Epistles of England.

Marlowe his excellent fragment of Hero and Leander.

Shakespeare, M<sup>r</sup> Francis Beaumont, & innumerable other writers for the stage ; and presse tenderly to be used in this Argument.

Southwell, Parsons, & some fewe other of that sort.

[*Hypercritica ; or a Rule of Judgment for writing or reading our histories. Adresse the fourth.*]<sup>1</sup> § 11. *Concerning Historicall language and Style An Enumeration of the best Authors for written English.* Rawlinson MSS. (Oxford). p 13. D 1. (formerly Misc. 1.)

<sup>1</sup> [The part of the title between [ ] is taken from Haslewood's reprint, it is not found in the MS.

Edmund Bolton's treatise long remained in manuscript, and was first



printed by Dr. Hall, in 1722, at the end of *Nic. Trivetium Annalium Continuatio*. Mr. Joseph Haslewood reprinted it, together with what he considers the original outline of "Adresse the fourthe" from the Rawlinson MS. This outline differs considerably from the printed text, in it Bolton could show his high opinion of Shakespere's language, and could press him and other stage writers into his service for "the most warrantable English;" but he thought differently when he wrote his fuller work, and the mention of Shakespere and Beaumont is there left out. (See Haslewood's *Ancient Critical Essays upon English Poets and Poesy*, 1815, vol. ii. pp. 221, 246.)

The date 1610 is given to *Hypercritica* on the authority of a note by Antony Wood; it might possibly be that of the outline, but is probably too early for the final version, in which he cites Bishop Montagu's edition of King James's works, which came out in 1616; he sums up the fourth address as "Prime Gardens for gathering English: according to the true Gage or Standard of the Tongue, about 15 or 16 years ago." L. T. S.]

HANS JACOB WURMSSER VON  
 ,VENDENHEYM, APRIL 30, 1610.

Lundi, 30. S. E[minence]. alla au Globe, lieu ordinaire ou l'on Joue les Commedies, y fut representé l'hiftoire du More de Venife.

*Journal of Prince Lewis Frederick of Wirtemberg, Representative of the United German Princes to France and England, in 1610. Written by his Secretary Wurmsser. (British Museum. Add. MS. 20,001, fo. 9, back.) Printed in W. Brenchley Rye's England as seen by Foreigners. 1865. pp. xciv—xcix, cxii, & 61.*

It is not improbable that "cosen garmombles" in the first quarto (1602) of the *Merry Wives of Windsor* (called "Cozen-Jermans" in other editions) is a direct reference to Count Mompelgard (in French Montbéliard), Duke of Wurtemberg, who visited England in 1592, and the visit of whose second son to the Globe Theatre is here recorded by his secretary.<sup>1</sup> In fact, Garmomble is Mombel-gar by metathesis; and the designation of the Duke as "cosen" is an evident allusion to Queen Elizabeth's letters to him. In the play the plural "cosen garmombles" seems to be a generic term for the suite of the Duke. In the compiler's opinion, Mr. W. B. Rye has perfectly identified the allusions in the *Introduction* of his capital work, *England as Seen by Foreigners*, 1865, p. lv; and a more interesting bit of Shakespearian illustration has never been recovered than the first visit of the Duke to London, Windsor, Maidenhead and Reading, in 1592. (See, also, Halliwell's reprint of the First Sketch of the *Merry Wives of Windsor*, for the Shakespeare Society, 1842, *Introduction*, pp. xii—xiv.)

<sup>1</sup> [It seems rather strong to call this a "direct reference" in a play published in 1602 to a visit which happened ten years before. Dr. Dowden, however, considers that "such an event would be remembered" (*Sz. Primer*, p. 104). Some think that Shakespere was alluding to a gang of cozeners or sharpers who may have been personating the Duke's followers, L. T. S.]

*Anonymous, about 1610 (rather after than before).*

In a thick and early small-4to MS. of Latin Treatises in the British Museum, Royal MS. A XXI, are 2 lines of *Venus and Adonis* written at the top of the blank 2nd column of leaf 153, back:

Fayer flowers / that are not / gathered in their / prime  
 Rot and / confume them / felues in 'littill / Tyme.

We owe the reference to Mr. Gilson of the MS. Department of the British Museum. M.

## CYRIL TOURNEUR, 1611 (?).

*Soqu(ette)*. But we want place and opportunity.

*Snu(ffe)*. We haue both. This is the backe side of the Houſe which the ſuperſtitious call Saint Winifred's Church, and is verily a conuenient unfrequented place. Where vnder the cloſe Curtaines of the Night;

*Soq.* You purpoſe i' the darke to make me light.

<sup>1</sup> The Atheist's Tragedie, IV. iii. Sign. H4. (*Tourneur's Plays and Poems. Ed. Churton Collins, 1878. Vol. 1, p. 109.*)

The "close Curtaines of the Night" is an unmistakeable allusion to *Rom. and Jul.* III. ii. 5, or rather a plagiarism from it. Langenhean Snuffe is the hypocritical stage Puritan of the time—

The following ſpeech ſeems to have been modelled on that of Portia in the *Merchant of Venice* :—

*Enter D'AMVILLE and CASTABELLA.*

*D'Am.* Daughter, you doe not well to wrige me. I  
Ha' done no more than Iuſtice. *Charlemont*  
Shall die and rot in priſon; and 'tis iuſt.  
*Casta.* O Father! Mercie is an attribute  
As high as Iuſtice; an eſſentiall part

---

<sup>1</sup> *The / Atheist's / Tragedie: / or, / The Honest Man's Reuenge.* / As in diuers places it hath often beene Acted / *Written / By / Cyril Tourneur.* / *At London, / Printed for John Stepneth and Richard Redmer, / and are to be sold at their Shops at / the West End of Paules.* / 1611. 4to.

The play is entered in the Stationers' Books on September 11th of the ſame year, but was probably written earlier. The dates of Tourneur's plays are very uncertain, but it ſeems probable that he wrote nothing before 1600. Nothing of his is quoted in "England's *Parnassus*" (1602), and he is not named by Henslowe.

Of his vnbounded goodnesse, whose diuine  
 Impression, forme, and image man should beare.  
 And (me thinks) Man should loue to imitate  
 His Mercie ; since the onely countenance  
 Of Iustice, were destruction ; if the sweet  
 And louing fauour of his mercie did  
 Not mediate betweene it and our weakenesse.

The Atheist's Tragedie, III. iv. Sign. G4<sup>r</sup> (*Tourneur's*  
*Plays and Poems, ed. Churton Collins, vol. i. p. 93.*)

What follows is suggestive of the words of Proteus :

Say that upon the altar of her beauty  
 Yow sacrifice your tears, your sighs, your heart.

*Two Gentlemen of Verona*, III. ii. 73-4

*Casta*[bella] . . . . be not displeas'd, if on

The altar of his Tombe, I sacrifice  
 My teares. They are the rewels of my loue  
 Dissolued into grieffe : and fall vpon  
 His blasted Spring ; as Aprill dewe, vpon  
 A sweet young blossome shak'd before the time.

The Atheist's Tragedie, III. i. (1878, vol. i. p. 79).  
 Sign. F4, back.

The whole of the churchyard scene in IV. iii. is suggestive of the churchyard scene in *Hamlet*, and the speech of Charlemont (see p. 5) seems an echo of Hamlet's meditations :

*Charl[emont]*. "This graue,—Perhappes th' inhabitant was in his life time the possessour of his owne desires. Yet in the midd'st of all his greatnesse and his wealth ; he was lesse rich and lesse contented, then in this poore piece of earth, lower and lesser then a Cottage. For heere he neither wants, nor cares. Now that his bodysauours of corruption ; Hee enjoyes a sweeter rest than e'er hee did amongst the sweetest pleasures of this life. For heere, there's nothing troubles him,—And there,—In that graue lies another. He (perhaps) was in his life as full of miserie as this of happinesse. And here's an end of both. Now both their states are equall." Sig. H3, back, H4 (ed. 1878, vol. i. p. 106-7) —J. N. HETHERINGTON.

JOHN DAVIES OF HEREFORD, *About 1611.*

To our English Terence, Mr. Will.  
Shake-speare.

Some say (good *Will*) which I, in sport, do sing,  
Had'st thou not plaid some Kingly parts in sport,  
Thou hadst bin a companion for a *King* ;  
And, beene a King among the meaner fort.  
Some others raile ; but, raile as they thinke fit,  
Thou hast no rayling, but, a raigning Wit :  
*And honesty thou fow'st, which they do reape ,*  
*So, to increafe their Stocke which they do keepe.*

*The Scourge of Folly, consisting of Satyricall  
Epigramms and others, &c. About 1611.*  
[8vo.] *Epig.* 159, p. 76.  
*Reprinted by Rev. A. B. Grosart, in the Chertsey  
Worthies Library, Davies' Works, p. 26.*

The commencing lines may refer to a fact related in a letter from John Chamberlaine to Winwood, dated December 18, 1604.

"The Tragedy of *Gowry*, with all the Action and Actors hath been twice represented by the King's Players, with exceeding Concourse of all sorts of People. But whether the matter or manner be not well handled, or that it be thought unfit that Princes should be played on the Stage in their Lifetime, I hear that some great Councillors are much displeased with it, and so 'tis thought shall be forbidden." (Winwood's *Memorials*, 1725, ii. 41.)

[It seems likely that these lines refer to the fact that Shakespere was a player, a profession that was then despised and accounted mean. For evidence of this feeling see before, pp. 3, 126, and after, Sir Richard Baker's Chronicle, 1643. L. T. S.]

JOHN DAVIES OF HEREFORD, *About* 1511.

Another (ah, Lord helpe) mee vilifies  
 With Art of Love, and how to subtilize,  
 Making lewd *Venus*, with eternall Lines,  
 To tye *Adonis* to her loves designes :  
 Fine wit is shew'n therein : but finer twere  
 If not attired in such bawdy Geare.  
 But be it as it will : the coyest Dames,  
 In private read it for their Cloſſet-games :  
 For, sooth to say, the lines so draw them on,  
 To the venerian speculation,  
 That will they, nill they (if of flesh they bee)  
 They will thinke of it, fith loose Thought is free.

*Papers Complaint, compil'd in truthfull Rimes  
 Against the paper-spoilers of these Times.* [In  
 the Volume containing *The Scourge of Folly*,  
 and other poems. About 1611. p. 231.] [4to.]  
 Reprinted by Rev. A. B. Grosart in the *Chertsey  
 Worthies Library, Davies' Works*, p. 75.

The first line here quoted is thus given by Drake (who follows Brydges *Censura Literaria*, 1808, vol. vi. p. 276) in his *Shakespeare and his Times*, vol. ii. p. 30 :

“Another (ah, harde happe) me vilifies  
 With art of love,” &c.

C. M. I.

LOD. BARREY, 1611.

[Sir Oliuer Smalefhanke, to his fon Thomas Smalefhanke]

I am right harty glad, to heare thy brother  
 Hath got fo great an heire: [= *has carried off an heirefs*]. . .  
 A, firra, has a borne the wench away.  
 My fonne ifaith, my very fonne ifaith,  
 When I was yong and had an able back,  
 And wore the briffell on my vpper lippe,  
 In good *Decorum* I had as good conuayance,  
 And could haue ferd, and ferkt y' away a wench,  
 As toone as eare a man alieue; tut boy  
 I had my winks, my becks, treads on the toe  
 Wrings by the fingers, fmyles and other quirkes,  
 Noe Courtier like me, your Courtiers all are fooles  
 To that which I could doe, I could haue done it boy,  
 'Euen to a hare, and that fome Ladies know.

*Ram-Alley: | Or | Merrie-Trickes. | A Comedy | Diuers  
 times here-to-fore acted | By | the Children | of | the  
 Kings Reuels. | Written by Lo: Barrey. | At London |  
 Printed by G. Eld, for Robert Wilson, | and are to be  
 sold at his shop in Holborne, | at the new gate of Grayes  
 Inne. | 1611. | sign. C, back.*

The "fer'd" in line 8 above is modernized into "ferk'd" in Hazlitt's *Dodsley*, x. 292. The phrase—writes Dr. Ingleby, who refered me to Barrey—is probably from Pistol's play on "Mounsieur le Fer"'s name in *Henry V*, IV. iv. 29. "*M. Fer*: Ile fer him, and firke him, and ferret him:" *ferk* occurs, in one sense or another, some dozen times in the play: thrice in two pages, Hazlitt's *Dodsley*, x. 328-9. See too p. 373.



In 'Actus 3. Scæna 1' line 13, sign. D 3, back, is the phrase "will still be doing"<sup>1</sup> of *Henry V*, III. vii. 107 (Hazlitt's *Dodsley*, x. 313) :—

I likewise haue a sonne,  
A villanous Boy, his father vp and downe,  
What should I say, these Veluet bearded boyes  
will still be doing, say what we old men can . . .  
. . . the villaine boy . . . has got the wench

And a little further on, sign. E, occurs Pistol's "die men like dogs,"  
*2 Henry IV*, II. iv. 188, as is noted in Hazlitt's *Dodsley*, x. 319 :—<sup>2</sup>

"W. S. Whats the matter Lieftenant. 2. Gen. Your Lief tenants an asse.  
Bea[r]d. How an asse ; die men like dogs. W. S. hold gentlemen.  
Bea. An asse, an asse."

In *The Merry Devil of Edmonton*, licenst Oct. 22, 1607, printed 1608, and mentiond in T. M.'s *Blacke Booke*, 1604, there is a speech by the Host, with some phrases recalling Falstaff's, as in *2 Henry IV*, II. 1. 66—  
"I'll tickle your catastrophe :"—"I'll tickle his catastrophe for this . .  
The villanous world is turned mangy . . Have we comedies in hand,  
you whoreson villanous male London lecher?" Hazlitt's *Dodsley*, x. 259,  
203.

And, as is noted on p. 225, *ib*, the phrase is used there too "a plague of this wind! O, it tickles our catastrophe!" No doubt there were plenty of Elizabethan wits able to call a man's hinder 'end' his catastrophe ; but I don't know the phrase earlier than Shakspeare. Banks's 'Take me with you' in the *Merry Devil*, p. 224, is used by at least Peele, before Shakspeare.

F. J. F.

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<sup>1</sup> The use of *doing* in this sense is common of course : see Throate's speech in *Ram Alley*, D 4, back, Schmidt's *Shaksp. Lexicon*, &c.

<sup>2</sup> Die men like dogs ; give crowns like pins,  
Have we not Hien here?

## \* LODOVIC BARREY, 1611

## PARALLEL PASSAGES.

*Lodovic Barrey.**Shakespere.*

Now to the next tap-house, there  
dunk down this, and by the  
operation of the thind pot,  
quarrel again (*Act II. sc. u; sign.*  
*C 3, b<sup>k</sup>*).

He enters the confines of a tavern \*  
and by the operation of  
the second cup draws on him  
the drawer (*Rom. and Jul. Act*  
*III. sc. i. l. 6*).

Dash, we must bear some brain  
(*Act II.; sign. D 3*).

Nay, I do bear a brain (*Rom. and*  
*Jul. Act I. sc. iii. l. 29*).

Is there no trust, no honnesty in men?  
(*Act II.; sign. D 2.*)

There's no trust, no faith, no honesty  
in men (*Rom. and Jul. Act III.*  
*sc. ii. l. 86*).

He stirreth not, he moveth not, he  
waggeth not (*Act IV.; sign. G 2*).

He heareth not, he stirreth not, he  
moveth not (*Rom. and Jul. Act*  
*II. sc. i. l. 16*).

*Ram Alley, or Merrie-Trickes,*  
*a Comedy, 1611.*

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[Mr. Fleay in his *Shakespeare Manual*, 1876, p. 19, says that this "play is one continuous parody of Shakespere," and that it contains, besides the above, allusions to *Hamlet*, *Othello*, *Much Ado about Nothing*, &c. L. T. S.]

## JOHN SPEED, 1611.

The review by  
N. D. pag 31 That N. D.<sup>1</sup> author of the three conuerfions hath made  
*Ouldcastle* a Ruffian, a Robber, and a Rebell, and his authority  
taken from the *Stage-plaiers*, is more befitting the pen of his  
slanderous report, then the <sup>2</sup>Credit of the iudicious, being only  
grounded from this Papist and his Poet, of like conscience for lies,  
the one euer faining, and the other euer falsifying the truth : . .  
I am not ignorant :

*The | History | of | Great Britaine | Under the Conquests  
of ye | Romans, Saxons, | Danes and | Normans. |  
. . . by Iohn Speed . . London . . . 1611. Book  
9, chap 15, p. 637 (p. 788, ed 1632), col. 1, par. (47).*

That Shakspeare was at first one of the dramatists who degraded Oldcastle into Falstaff is certain (see after, p. 510), though he afterward declared that Oldcastle was 'not the man.' And that the actors of Shakspeare's Falstaff were among the *Stage-plaiers* alluded to by Speed, admits of no reasonable doubt. The extract above is given by Ritson (*Var. Shakspeare*, 1821, xvi, 411), and Mr. Elliot Browne, *Academy*, March 8, 1879, p. 217, col. 3.

Mr. Browne (*ib.* p. 218) says that "Henry Care, in the *Pacquet of Advice from Rome*, March 31, 1682, alludes to the aspersions upon Oldcastle's memory 'by Parsons the Jesuit and others.'" He quotes part of what follows :  
'Having given this *Succinct* Relation of this Affair of Sir *John Old-Castle*,

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<sup>1</sup> Nicholas Doleman, that is, Robert Parsons, the celebrated Jesuit, author of "A Treatise of three Conversions of England from Paganism to Christian Religion . . Divided into three partes . . (wherunto is annexed . . another . . treatise called ; A review of ten publike disputations, or Conferences, held in England about matters of religion, especially about the Sacrament . . . of the Altar, *etc.*). By N. D., author of the Ward-word . . . [St. Omers?] 1603, 1604, 8°." B. Mus. Catal.

<sup>2</sup> ed. 1632 has *credit* with *c.*

I am not Ignorant what *rubbs* have been thrown in the way, and Scandals rais'd upon his Memory, by *Parsons* the Jesuit, and others, which are reducible unto Two sorts, *viz.* 1st. That he was a Traitor to his Sovereign. 2ly. That he was a Drunken Companion, or *Debauchee*.

'As to the First, being a very material and heinous Charge, we shall refer the confutation thereof to our next *Harquet*. But this last being as *groundless* as Trivial wee'l dispatch it at present.

'That Sir *John Old-Castle* was a Man of *Valour*, all Authentick (though prejudic'd) Histories agree, That he was a Gentleman, both of *good Sense*, sober Life, and sound Christian *Principles*, is no less apparent by his *Confession of Faith*, delivered under his own hand, (Extant in *Foxe*,) and his Answers to the *Prelates*. But being for his Opinions hated by the Clergy, and suffering such an Ignominious Death; Nothing was more obliging to the then Domineering Ecclesiastick *Grandeers*, then to have him [Oldcastle] represented as a *Lewd* fellow; in compliance thereof to the *Clergy*, the *Wits* (such as they were) in the succeeding Ages brought him in, in their *Interludes*, as a *Royster*, *Bully* or *Hector*: And the *Painter[s]* borrowing the Fancy from their *Coven Poets* have made his *Head* commonly an *Ale-house Sign* with a *Brimmer* in his hand; and so foolishly it has been *Tradition'd* to Posterity.'

The Weekly Pacquet / of / *Giddits* from Rome. Vol. IV. p. 117. n<sup>o</sup>. 15. Friday 31. Mar. 1682.

"And he goes on to quote the remarks of Fuller in his *Church History*." (See Thomas Fuller, 1655.) F. J. F.

[I cannot verify either Speed's or Care's references (p. 31, 2nd part, p. 197). The Second Part begins at p. 173, and is paged continuously to p. 658. Sir John Oldcastle and Sir Roger Acton are spoken of in Part 2. chap. 9. par. 13 to 23, pages 490 to 498. Parsons says they were by act of parliament "condemned of open treason and confessed rebellion," p. 491.

P. A. LYONS.]

# T H E

## Firft and fecond Part of the troublefome Raigne of *John* King of England.

*With the difcouerie of King Richard Cor-  
delions Bafe fonne (vulgarly named, the Bastard  
Fawconbridge :) Alfo, the death of King John  
at Swinftead Abbey.*

*As they were (fundry times) lately acted by  
the Queenes Maiefties Players.*

Written by W. Sh.

[Device]

Imprinted at London by *Valentine Simmes* for *John Helme*,  
and are to be fold at his fhop in Saint Dunftons  
Churchyard in Fleetefreet.

1 6 1 1.

[Title-page of the second edition of *The Troublesome Raigne*, where "W. Sh" is meant to convey "William Shakespere." The first edition of 1591 was anonymous. A reprint of the title-page of the 1622 edition, where the poet's name appeared in full, is given below, p. 284. M.]

## SIMON FORMAN, 1611.

In Richard the 2 at the glob 1611 the 30 of Aprill.

(*fo.* 201.)

In the Winters Talle at the glob 1611 the 15 of maye

(*fo.* 201 *b.*)

Of Cimbalin King of England

(*fo.* 206.)

In Mackbeth at the glob 1610 the 20 of Aprill

(*fo.* 207.)

*Forman MSS. Ashmolean 208. In the Bodleian Library.*

[Dr. Forman began this "Bocke of Plaies and Notes therof *per* Formans for Common Pollicie" a few months before his death (he died September 1611); it consists of a thin paper folio, of which only six pages are filled with notes on the four plays indicated by the above heads; he got no further. The "notes" are nothing more than a short relation of the story of what he saw, and are in no way critical. They have been printed by Mr. J. P. Collier, "New Particulars regarding the Works of Shakespere," 1836, pp. 6—26; by Mr. Halliwell, who also gives facsimiles of them, in his Folio edition of Shakespere's Works, 1853—65, vols. viii. p. 41; ix. p. 8; xiv. p. 61; xv. p. 417; and in the *Transactions* of the New Shakespere Society, 1875-6, Part II, pp. 415—418.

The description of *Richard II.* shows that the play seen by Dr. Forman was not Shakespere's play of that name. See Halliwell as above, Vol. ix. p. 8, also Dr. E. Dowden's *Shakespere Primer*, p. 87. C. M. I.]

## BEAUMONT AND FLETCHER, 1611, 1616.

[B. died 1644. F. died 1625.]

*Welford.* . . . But shall wee see these Gentlewomen  
to-night?

*Sir Roger.* Have patience Sir, untill our fellowe *Nicholas* bee  
deceafte, that is, a sleepe; for so the word is taken; to sleepe  
to die, to die to sleepe: a very Figure Sir.

*Wel.* Cannot you cast another for the Gentlewomen?

*Ro.* Not till the man bee in his bed, his grave; his grave,  
his bed; the very same againe Sir. Our Comick Poet gives  
the reason sweetly; *Plenus rimarum est*, he is full of loopeholes.

*The Scornful Ladie, Act II, Sc. 2. [4to.] 1616, sign. C 4.*

By heaven me thinkes it were an easie leape  
To plucke bright honour from the pale-fac'd Moone,  
Or dive into the bottome of the sea,  
Where never fathome line touch't any ground,  
And plucke up drowned honor from the lake of hell.

*Knight of the Burning Pestle. Prologue. 1613. [4to.] Sign. B 2.*

[The date when the *Scornful Ladie* was written is uncertain, it was first  
printed in 1616. Hamlet's Soliloquy (Act III. i.) seems to have given rise  
to some merriment here, not dreamt of perhaps by "our Comick Poet."

The *Knight of the Burning Pestle* was probably written in 1611, though  
not printed till 1613. Ralph, the 'Prentice, being called in to "speak a  
huffing part" to show his powers, spouts Hotspur's lines (First Part *Henry*  
*IV*, Act I. sc. iii. l. 201). Steevens infers that this or a similar passage was  
"used as a common burlesque phrase for attempting impossibilities," and  
quotes W. Cartwright's satirical poem on Mr. [William] Stokes' Book on  
the Art of Vaulting.

"Then go thy ways, Brave *Will*, for one,  
By *Jove* 'tis thou must Leap or none,  
To pull bright honour from the Moon" (*Poems*, 1651, p. 212).

See another quotation from *The Knight*, before, p. 168. L. T. S.]



## SIR JOHN HAYWARD, 1612.

[*Harl. MS. 6021, leaf 69, back*] Excellent Queene! what doe my wordes, but wrong thy worth? what doe I but guild gold? what, but shew the Sunne with a candle in attempting to prayse thee, whose honor doth fly ouer the whole world vpon the two winges of magnanimity, and iustice, whose perfectione shall much dimme the Lustre of all other, that shall be of thy Sexe.

---

The late Director of the Camden Society, John Bruce, when editing the copy of Hayward's MS. for his Society, "*Annals of the first four Years of the Reign of Queen Elizabeth, By Sir John Hayward, Knt. D.C.L.*" 1840, put the following note to this "guild gold" passage, p. 8:—

"We have here a proof that Shakspeare's *King John* was written before 1612, the date of the present composition. It does not appear to have been printed until included in the first folio edition of the plays in 1623. The words referred to—

' To gild refined gold . . . . .

. . . . . or with a taper light

To seek the beauteous eye of heaven to garnish'

(*King John*, Act IV. scene 2), are not to be found in '*The Troublesome Raigne of King John*,' the play which Shakspeare used in the composition of his noble drama, and which some persons [the Lord forgive them!] have thought to be Shakspeare's first rough draft, as it were, of the play which we now possess."

Miss E. Phipson sends the extract from the printed book.

Mr. Hall-Phillips quotes Hayward's words, evidently from Mr. Bruce's edition, but without referring to it or its note.—F. J. F.

## THOMAS HEYWOOD, 1612.

Here likewise, I must necessarily insert a manifest injury done me in that worke,<sup>1</sup> by taking the two Epistles of *Paris to Helen*, and *Helen to Paris*, and printing them in a lesse volume, under the name of another, which may put the world in opinion I might steale them from him;<sup>2</sup> and hee to doe himselfe right, hath since published them in his owne name: but as I must acknowledge my lines not worthy his patronage, under whom he hath publiht them, so the Author<sup>3</sup> I know much offended with M. Jaggard that (altogether unknowne to him) presumed to make so bold with his name.

*An Apology for Actors. 1612. Epistle "To my approved good Friend, Mr. Nicholas Okes," [the printer] at the end.*

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<sup>1</sup> That worke, "my booke of *Britaines Troy*."

<sup>2</sup> *i. e.* the printer of *Britaines Troy*.

<sup>3</sup> Shakespere.

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[*The Passionate Pilgrim*, by W. Shakespeare, was first published in 1599. . . The *Pilgrim* is a collection, made by the piratical publisher, William Jaggard, of some genuine Sonnets, &c., by Shakspeare, Richard Barnfield, Bartholomew Griffin, Christopher Marlowe, and other writers unknown, got from divers printed books and other sources. Thirteen years afterwards, in 1612, the same pirate Jaggard reprinted *The Pilgrim* as Shakspeare's, and put into it, under Shakspeare's name, and to his disgust, two poems by Thomas Heywood, for which the latter publicly reproacht Jaggard" (as above).—Furnivall, *Introd. to the Leopold Shakspeare*, p. xxxv. Only eleven out of the twenty-one songs in the collection are certainly or possibly Shakspeare's. (See Dowden's *Shakspeare Primer*, p. 111.) L. T. S.]

## \*THO. HEYWOOD, 1612.

To come to Rhetoricke, it not onely emboldens a scholler to speake, but instructs him to speake well, and with iudgement, to obserue his comma's, colons, & full poynts, his parentheses, his breathing spaces, and distinctions, to keepe a decorum in his countenance, neither to frowne when he should smile, nor to make vnseemely and disguised faces in the deliuey of his words, not to stare with his eies, draw awry his mouth, confound his voice in the hollow of his throat, or teare his words haftily betwixt his teeth, neither to buffet his deske like a mad-man, nor stand in his place like a liuelesse Image, demurely plodding, & without any smooth & formal motion. It instructs him to fit his phraes to his action, and his action to his phraße, and his pronuntiation to them both.

*An | Apology | for Actors, | Containing three brieffe | Treatises. | 1 Their Antiquity. | 2 Their ancient Dignity. | 3 The true vse of their quality. | Written by Thomas Heywood. | London, | Printed by Nicholas Okes. | 1612, sign. C 3, back, C 4.<sup>1</sup> (ed. 1658, p. 14, 15.)*

The last lines (noted in Mr. Hall-P.'s *Mem. on Hamlet*, p. 65) should have been quoted on p. 231, above. They are perhaps founded on Hamlet's "suit the action to the word, the word to the action," III. ii. 19, 20. F. J. F.

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<sup>1</sup> The Historical plays of *Cæsar* and *Richard III*, alluded to on F 3, back, F 4, back, are not Shakspeare's. The 'Countesse of Salisbury' on G 1, back, is the heroine of *Edw. III*.

## JOHN WEBSTER, 1612.

Detraction is the fworne friend to ignorance: For mine owne part I have ever truly cherisht my good opinion of other mens worthy Labours, especially of that full and haightned stile of maister *Chapman*: The labor'd and understanding workes of maister *Johnson*: The no lesse worthy composures of the both worthily excellent Maister *Beaumont* & Maister *Fletcher*: And lastly (without wrong last to be named), the right happy and copious industry of M. *Shake-speare*, M. *Decker*, & M. *Heywood*, wishing what I write may be read by their light: Protesting, that, in the strength of mine owne judgement, I know them so worthy, that though I rest silent in my owne worke, yet to most of theirs I dare (without flattery) fix that of *Martiall*.

—non norunt, Hæc monumenta mori.

*The White Diuel.* 1612. [Ato.] *Dedication (last paragraph).*

C. M. I.

\* *Belvoir MSS. March 31, 1613.*

12 Martii. Paied to Knight that drew the armes with helmet, creft, and mantlinges in 4 eschocheons upon 2 banners for 2 trumpettes, and making them up, being 20 coates, viii *li*. Ryban, xvi *d* . . . viii *li* i s. iii *d*.

31 Martii. To Mr Shakspeare in gold, about my Lordes imprefo, xlv s; To Richard Burbage for paynting & making yt, in gold, xlv s . . . iii *li* viii s.

*The Steward's Account, Duke of Rutland's Household Papers, Belvoir MSS.*

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[This allusion to "Mr. Shakspeare" was discovered by Mr. W. H. Stevenson in the course of his labours on the Historical MSS. Commission, and was announced in that commission's 17th Report, 1907, p. 23. The entry immediately awoke great interest, and as it was considered to refer to the poet, and would deal with work done by him, it is reprinted here. A description of the tilting match, which took place on March 24th, 1613, and for which the "impresa" was made, is given by Sir Hy. Wotton in a letter to Sir Edmund Bacon, March 31, 1613, where the names of 20 of the tilters are recorded, and among them Rutland, and where the devices are described of Wm. Herbert, Earl of Pembroke, and his brother Philip Herbert, Earl of Montgomery. Rutland's device is not described. (*Reliquia Wottoniana*, 1685, 405-6: see L. Pearsall Smith's letter in the *Times*, Jan. 3, 1906, col. 5.)

"The impresa," says Mrs. Stopes (*Athenaeum*, May 16, 1908, p. 604), "was a private and personal device, as distinguished from the family coat of arms, and was especially used in tournaments and masques when there was some attempt at concealing one's identity." In what way could the poet have been associated with Burbage in making an impresa? Did he create the design, or, as some have suggested, could he have written some suitable motto or verses to be spoken? We cannot say. He is not likely to have received 44s. for either of these latter services. The word "about" might mean that he was consulted in connexion with the affair, or, as Mrs. Stopes suggests, this Shakspeare might have been an agent for another man.

Mrs. Stopes was the first to show the possibility that the Shakspeare

referred to might not have been William, the poet. There was attached to the court at that time a John Shakspeare, the royal bit-maker, to whom the king, when he died, owed the considerable sum of £1,692 11s.—a fortune in those days. It would not be surprising to find this John associated with an *impresa*; and he must have done a great deal of designing in one form and another. The connexion with Burbage is a difficulty, but Mrs. Stopes says that "there is more than a possibility that this John is the [poet's] cousin who disappears from Snitterfield." (*Athenæum*, art. quoted above, p. 605). Under those circumstances the connexion between John Shakspeare and Burbage would come through William Shakspeare. The poet, himself, at that very time (March 10, 11) was buying from Henry Walker, for £140, a house and ground in Blackfriars, London, and mortgaging the property back to its vendor, having paid only £80 of the purchase price, and letting the house to a tenant.

The occurrence together of the two well-known names of Shakspeare and Burbage is, moreover, not altogether conclusive evidence that the poet was implied, for coincidences such as this might be, are not rare. Prof. Manly refers me, on this point, to Report VI, Historical MSS. Commission, App. p. 541 *b*, where there is record that in 1456, John Craye and Thomasa Nassehe, Wardens of the Play of the Resurrection, made plaint against John Lylye in a plea of account; and a Robert Grene was Queen's Fool about 1569 (Nichol's *Progresses of Eliz.* i. 270).

On the other hand, Dr. Jusserand has evidence that Ronsard and another French poet were consulted in a matter similar to this of the Duke of Rutland. This proves that poets were consulted in such cases, and is valuable evidence.

Decisions in a case of this character are dangerous, but it seems safe to regard it as possible, until more certain evidence is adduced to the contrary, that the Belvoir allusion does not refer to William Shakspeare. M.]

## JOHN MARSTON, 1613.

*Count Arf[ena]. Sancta Maria, what thinkst thou of  
this change?*

A Players passion Ile beleue hereafter,  
And in a Tragick Sceane weepe for olde *Priam*,  
When fell revenging *Pirrhus* with supposde  
And artificiall wounds mangles his breast,  
And thinke it a more worthy act to me,  
Then trust a female mourning ore her loue.

The / *Insatiate Countesse* / A / Tragedie : / Acted at  
White-Fryers. / Written / By Iohn Marston. / London,  
Printed by I. N. for *Hugh Perrie*, and are to be sold  
at his shop, at the signe of the *Harrow* in *Brittaines-  
burse*. 1631. sign. A. 3 back. Act I. ed. Halliwell,  
iii. 109. [First printed, 1613.]

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Alluding to the Player's speech in *Hamlet*, II. ii. 494, &c., 577-8. Noted  
by K. Elze, *Hamlet*, 1882, p. 168. On p. 249 is a note that the following,  
alluding probably to "Flights of Angels," &c., *Hamlet*, V. ii. 371, was not  
admitted into the *Centurie of Prayse* :

"*Cardin[all]*. An host of Angels be thy conuey hence."

Marston. *The Insatiate Countesse*, sign. I. 2, Act V.  
(M.'s Works, ed. Halliwell, iii. 188.)

F. J. F.

There are heaps of echoes from *Hamlet* in this play; and one passage  
very closely modelled on some lines in *Richard II*, Act I. sc. i.

A. H. BULLEN.

## JOSEPH FLETCHER, 1613.

He di'd indeed not as an actor dies  
 To die to day, and live againe to morrow,  
 In shew to please the audience, or disguise  
 The idle habit of inforced sorrow :  
     The Crosse his stage was, and he plaid the part  
     Of one that for his friend did pawne his heart.

His heart he pawnd, and yet not for his friend,  
 For who was friend to him, or who did love him ?  
 But to his deadly foe he did extend  
 His dearest blood to them that did reprove him,  
     For such as tooke his life from him, he gave  
     Such life, as by his life they could not have.

*Christe's Bloodie Sweat, or the Sonne of God in His Agonie.*  
 1613. p. 31. [4to.]  
*Reprinted by the Rev. A. B. Grosart in the Fuller Worthies'*  
*Library, 1869. p. 177.*

This is perhaps the most curious allusion to a work of Shakespeare's made during his lifetime :

"the part  
 Of one that for his friend did pawn his heart"

was assuredly the part of Antonio, in the *Merchant of Venice*. That play was probably written in 1596, it was entered on the Stationers' Register in 1598 and 1600, and published in 1600 in two editions, the first by James Roberts, the second by Thomas Heyes. C. M. I.

[According to Greg (*Library*, April 1908) the 1600 quarto of Roberts is fraudulently dated 1600 for 1619. M.]



## THOMAS LORKINS, 1613.

London this laft of June 1613.

No longer fince then yesterday, while Bourbege his companie were aeting at y<sup>e</sup> Globe the play of Hen : 8, and there shooting of certayne chambers in way of triumph; the fire catch'd & fastened upon the thatch of y<sup>e</sup> house and there burned fo furiously as it consumed the whole house & all in lesse then two hqures (the people having enough to doe to save themselves).

*Letter from Thomas Lorkins to Sir Thos.  
Puckering. Harl. MS. 7,002, fo. 268.*

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[Another contemporary account of the burning of the Globe theatre says that the play going on at the time was a new play called *All is true*. (See Furnivall's *Introduction to the Leopold Shakspeare*, p. xviii.) "Chambers" were small cannon or mortars. L. T. S.]

SIR HENRY WOTTON, *July 2, 1613.*

Now, to let matters of State sleep, I will entertain you at the present with what hath happened this Week at the Banks side. The King's Players had a new Play, called *All is true*, representing some principal pieces of the Reign of *Henry* the 8<sup>th</sup>, which was set forth with many extraordinary Circumstances of Pomp and Majesty, even to the matting of the Stage; the Knights of the Order, with their Georges and Garter, the Guards with their embroidered Coats, and the like: sufficient in truth within a while to make Greatness very familiar, if not ridiculous. Now, King *Henry* making a Masque at the Cardinal *Wolsey's* House, and certain Cannons being shot off at his entry, some of the Paper, or other stuff, wherewith one of them was stopped, did light on the Thatch, where being thought at first but an idle smoak, and their Eyes more attentive to the show, it kindled inwardly, and ran round like a train, consuming within less than an hour the whole House to the very ground.

This was the fatal period of that virtuous Fabrique; wherein yet nothing did perish, but Wood and Straw, and a few forsaken Cloaks; only one Man had his Breeches set on fire, that would perhaps have broyled him, if he had not by the benefit of a provident wit put it out with Bottle-Ale.

*Letter from Sir Henry Wotton to his nephew Sir Edmund Bacon, reprinted in Reliquiæ Wottoniæ, 1685, pp. 425-6.*

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[Wotton's *All is true* is *Henry VIII*; possibly the play had a double title and Wotton gave the second. See pp. 238, 240, 244. M.]

*Anonymous*, about 1613.

All yow that please to understand,  
 Come listen to my storye,  
 To see Death with his rakeing brande  
 'Mongst such an auditorye :  
 Regarding neither Cardinall's might,  
 Nor yet the rugged face of Henry the eight.

*A Sonnett upon the Pittifull Burning of the Globe Play House  
 in London. Second Stanza. First printed by Mr. Harlewood  
 in the Gentleman's Magazine, Vol. 86, p. 114. Reprinted in  
 W. C. Hazlitt's Roxburghe Library, The English Drama  
 and Stage, 1869, p. 225.*

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[See the Letter from Thomas Lorkins, before, p. 238, as to the burning of  
 the Globe Theatre, which took place on 29 June, 1613. L. T. S.]

## LORD TREASURER STANHOPE, 1613.

The Accompte of the right honourable the Lord Stanhope of Harrington, *Treasurer* of his *Majesties* Chamber, for all such Somes of money as hath beine receaved and paid by him within his Office from the feaste of St. Michael Tharchangell, Anno *Regni* Regis Jacobi Decimo (1612), untill the feaste of St. Michael, Anno *Regni* Regis Jacobi undecimo (1613), conteyning one whole yeare.

Item paid to John Heminges uppon lyke warrant, dated att Whitehall ix<sup>o</sup> die Julij 1613 for himself and the rest of his fellowes, his *Majesties* servauntes and Players for presentinge a playe before the Duke of Savoyes Embassadour on the viij<sup>th</sup> daye of June, 1613, called Cardenna, the some of vjli. xijjs. iiijd.

Item paid to John Heminges uppon the Cowncells warrant dated att Whitehall xx<sup>o</sup> die Maij 1613, for presentinge before the Princes Highnes the Lady Elizabeth and the Prince Pallatyne Elector fowerteene severall playes, viz: one playe called Filaster, One other called the Knott of ffooles, One other *Much adoe aboute nothinge*, The Mayeds Tragedy, The merye dyvell of Edmonton, *The Tempest*, A kinge and no kinge/ The Twins Tragedie/ *The Winters Tale*, *Sir John ffalstaffe*, *The Moor of Venice*, The Nobleman, *Cæsars Tragedye*,/ And one other called Love lyes a bleedinge, All which Playes weare played with-in the tyme of this Accompte, viz: paid the some of iiij<sup>xx</sup> xijli. vjs. viijd [*£93 : 6 : 8*]/

Item paid to the said John Heminges uppon the lyke warrant, dated att Whitehall xx<sup>o</sup> die Maij 1613, for presentinge fixe

feverall playes, viz: one playe called a badd beginninge (*sic*) makes a good endinge, One other called *the* Capteyne, One other the Alcumift / One other Cardenno / One other *The Hotspur* / And one other called *Benedicte and Betteris*, All played within the tyme of this Accompte viz: paid Fortie powndes, And by waye of his *Majesties* rewarde twentie powndes, In all lx li.

*Rawl. MS., A. 239, leaf 47 (in the Bodleian). Printed in New Sh. Soc.'s Transactions, 1875-6, Part II, p. 419.*

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[Lord Stanhope's accounts give six of Shakespere's plays as acted in 1613 (those printed in italics above). It is believed that *Sir John Falstaffe* refers to 1 *Henry IV*, or *The Merry Wives of Windsor*; *Casars Tragedye* to *Julius Caesar*; *The Hotspur* possibly to 1 *Henry IV*; while *Benedicte and Betteris* must be *Much Ado About Nothing*. L. T. S.]

As for *Cardenna*, above, can it be identified with the *Cardenio* entered in the *Stationers' Registers*, September 9, 1653, and described as "by Mr. Fletcher and Shakspeare"? See Richard Flecknoe, 1653. M.

## EDMUND HOWES, 1614.

Our moderne, and present excellent Poets which worthely florish in their owne workes, and all of them in my owne knowledge lived together in this Queenes raigne, according to their priorities as neere as I could, I have orderly set downe (viz) *George Gascoigne* Esquire, *Thomas Churchyard* Esquire, Sir *Edward Dyer* Knight, *Edmond Spencer* Esquire, Sir *Philip Sidney* Knight, Sir *John Harrington* Knight, Sir *Thomas Challoner* Knight, Sir *Frauncis Bacon* Knight, & Sir *John Davie* Knight, Maister *John Lillie* gentleman, Maister *George Chapman* gentleman, M. *W. Warner* gentleman, M. *Willi. Shakespeare* gentleman, *Samuell Daniell* Esquire, *Michael Draiton* Esquire, of the bath, M. *Christopher Marlo* gen., M. *Benjamin Johnson* gentleman, *John Marston* Esquier, M. *Abraham Frauncis* gen., maister *Frauncis Meers* gentle. maister *Josua Silvester* gentle. maister *Thomas Deckers* gentleman, M. *John Flecher* gentle., M. *John Webster* gentleman, M. *Thomas Heywood* gentleman, M. *Thomas Middleton* gentleman, M. *George Withers*.

*John Stow's Annales, or generall Chronicle of England; continued to the end of 1614 by Edmond Howes. 1615. p. 811. [Reign of Queen Elizabeth.]*

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Deckers became Decker in the 1631 edition of Stow's *Annals*; no other alteration was then made in this list. C. M. I.

## EDMUND HOWES, 1614.

If I shuld here fet down the feuerall terrors & damages done this yeere by fire, in very many and sundry places of this kingdome, it would containe many a sheete of paper, as is euident by the incesfant collections throughout all churches of this realme for such as haue bin spoyled by fire. Also vpon S. Peters day laft, the play-houfe or Theater called the *Globe*, vpon the Banck-side néere London, by negligent discharging of a peale of ordinance, close to the south side thereof, the Thatch tooke fier, & the wind sodainly disperft y<sup>e</sup> flame round about, & in a very short space y<sup>e</sup> whole building was quite consumed, & no man hurt: the house being filled with people, to behold the play, viz. of *Henry* the 8. And the next spring it was new builded in far fairer manner then before.

*The Annales, | or | Generall Chro-|nicle of England, begun  
first by | maister Iohn Stow, and | after him continued and  
augmented | with matters forreyne, and do-|mestique,  
auncient and moderne, | vnto the end of this | present  
yeere 1614 by Edmond | Howes, gen-|tleman | Londini |  
. . . 1615, p. 926, col. 2, ll. 50-66. M.*

## THOMAS FREEMAN, 1614.

To Master W. Shakespeare.

*Shakespeare*, that nimble *Mercury* thy braine,  
 Lulls many hundred *Argus*-eyes asleepe,  
 So fit, for all thou fashioneſt thy vaine,  
 At th' *horſe-foote* fountaine thou haſt drunk full deepe,  
 Vertues or vices theame to thee all one is :  
 Who loves chaſte life, there's *Lucrece* for a Teacher :  
 Who liſt read luſt there's *Venus* and *Adonis*,  
 True modell of a moſt laſcivious leatcher.  
 Befides in plaies thy wit windes like *Meander* :  
 When needy new-compoſers borrow more [Whence]  
 Thence *Terence* doth from *Plautus* or *Menander*. [Than]  
 But to praife thee aright I want thy ſtore :  
 Then let thine owne works thine owne worth upraiſe,  
 And help t' adorne thee with deſerved Baies.

*Runne, and a Great Caſt. The Second Bowle. (Being the  
 ſecond part of Rubbe, and a Great Caſt, 1614.) Epigram  
 92, ſign. K 2, back. [4to.] C. M. I.*



## \* JOHN COOKE, 1614.

"*Staines*. There is a devil has haunted me these three years—  
in likenefs of an usurer; a fellow that in all his life neuer eat  
three groat loaves out of his own purse, nor ever warmed him  
but at other mens fires;" &c.

Greene's *Tu Quoque*, Or, *The Cittie Gallant*: in *Anc.  
Brit. Drama*, II. 541.

"there is a devil haunts thee in the likenefs of an old fat man."

[*Henry IV*, Act II. Sc. iv. l. 492-3.

HY. C. HART.

Mr. HIL.-P. (*Cursory Memoranda on Macbeth*, 1880, p. 10) says that Barnabe Rich's *Hag of Hell* in the following lines probably alludes to the Witches of *Macbeth*. But this is very doubtful.—F.

"My lady holdeth on her way, perhaps to the tie-makers shop, where she shaketh out her crownes to bestowe upon some new-fashioned attire, upon such artificial deformed periwigs, that they were fitter to furnish a theatre, or for her that in a stage-play should represent some hag of hell, than to be used by a Christian woman," *Honestie of this Age*, 4to, Lond. 1615 [the 1st ed. is 1614].

## BEN JONSON, 1614.

It is also agreed, that every man heere, exercise his owne Iudgement, and not censure by *Contagion*, or upon *trust*, from anothers voice, or face. \* \* \* Hee that will sweare *Ieronimo* or *Andronicus* are the best playes, yet shall passe unexcepted at, heere, as a man whose Iudgement shewes it is constant, and hath stood still, these five and twentie, or thirtie yeeres.

(fourth page.)

\* \* \* \*

If there bee never a *Servant-monster* i' the *Fayre*, who can helpe it? he<sup>1</sup> sayes; nor a nest of *Antiques*? Hee is loth to make Nature afraid in his *Playes*, like those that beget *Tales*, *Tempests*, and such like *Drolleries*, to mixe his head with other mens heeles.

(fifth page.)

*Bartholomew Fayre. Induction. Works*, 1640 (the publication of this play being dated 1631).

<sup>1</sup> "He" is the Author, Ben Jonson.

In the first extract from the *Induction* to *Bartholomew Fair* we have *Titus Andronicus*; in the second the mention of "a servant monster" recalls Caliban in Shakespeare's *Tempest*: and the expression "to mix his head with other men's heels" recalls a scene in that play where Trinculo takes refuge from the storm under Caliban's gabardine. *Antiques* means antics, cf. the cavalier Cleveland, 30 years later,

"A jig, a jig, and in this antick dance"

(*Mixt Assembly. Poems*. 1687. p. 34.)

There can be no doubt that Jonson was alluding to the *Tempest*.

[Whalley supposes that some words on the second page of this *Induction*, "and then a substantial watch to have stolen in upon them, & taken them away, with mistaking words, as the fashion is in the stage-practice," are a sneer upon Shakespeare alluding to the Watch and their blunders in *Much Ado about Nothing*. But, as Lieut.-Col. Cunningham points out (*Jonson's Works*, 1871, vol. ii. p. 144, note), "the guardians of the night had been proverbial for their blundering simplicity before Shakespeare was born," and he does not think this comedy was referred to. Dr. B. Nicholson, however, does, and thinks that the conjunction of the three bits in this *Induction* prove that a sneer against Shakespeare was intended by Jonson. L. T. S.]

## ROBERT TAILOR, 1614.

And if it prove so happy as to please,  
Weele say 'tis fortunate like *Pericles*.

*The Hogge hath lost his Pearle*, 1614. [4to.] *Last two  
lines of Prologue*. [Bodleian Lib. Malone 169.]

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As to date, &c., of *Pericles*, see before, p. 190, *note*. C. M. I.

## C[HRISTOPHER] B[ROOKE], 1614.

My tongue in fire dragons' spleene I steepe,  
That acts, with accents, cruelty may sound ;

(Part 1. St. viii.)

To him that impt my fame with Clio's quill,  
Whose magick raif'd me from oblivion's den ;  
That writ my storie on the Muses hill,  
And with my actions dignifi'd his pen :  
He that from Helicon fends many a rill,  
Whose nectared veines, are drunke by thirftie men ;  
Crown'd be his stile with fame, his head with bayes ;  
And none detract, but gratulate his praise.

Yet if his scenes have not engroft all grace,  
The much-fam'd action could extend on stage ;

(Part 2. Stanzas i, ii.)

My working head (my counsell's confistory)  
Debates how I might raigne, the princes living :

(Ibid. St. xxvi.)

The devlish fury in my brest intends,  
In spite of danger and all opposite barrs ;

To cut this knot the mistick fates conteyne,

And set my life and kingdome on this mayne. [cast]

(Part 3. St. xxxviii.)

*The Ghost of Richard the Third. Expressing himselfe in these three Parts. 1. His Character 2. His Legend 3. His Tragedie Containing more of him than hath been heretofore shewed : either in Chronicles, Playes, or Poems. 1614. [Unique copy in Bodleian.] Reprinted by Rev. A. B. Grosart in the Fuller Worthies' Library, Complete Poems of Christopher Brooke, 1872, in which see pp. 62, 79, 88, 134. — Also for the Shakspeare Society, by Mr. F. P. Collier, 1844.*

Besides the direct allusion to the play of *Richard III*, in Christopher Brooke's poem, there are several lines caught from Shakespeare's work. The three most striking are here given. The first refers to these lines in Act V. Sc. iii :

" Our ancient word of courage, fair St. George  
Inspire us with the spleen of fiery dragons ! "

The third refers to a line in Act II. Sc. ii :

" My other self, my counsel's consistory. "

The fourth refers to these lines in Act V. Sc. iv :

" Slave, I have set my life upon a cast,  
And I will stand the hazard of the die. "

[The second quotation is pointed out by Mr. Collier and Dr. Grosart as a "clear allusion to Shakespere and to his play on the history of *Richard III*." (Grosart's reprint, p. 120.) It is Richard's "Ghost" himself who speaks. L. T. S.]

## SIR WILLIAM DRUMMOND, 1614.

The authors I have seen on the Subject of Love, are the Earl of *Surrey*, Sir *Thomas Wyat* (whom, because of their Antiquity, I will not match with our better Times) *Sidney*, *Daniel*, *Drayton*, and *Spenser*, \* \* The last we have are Sir *William Alexander* and *Shakespeare*, who have lately published their Works.

*Works : Fo : 1711. p. 226.*

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This note of Drummond's must belong to the period of 1614-1616 ; for Alexander was not knighted till 1614, and Shakespeare, who died in 1616, is here spoken of as a living author. The word "lately" induces us to give the earliest date possible to the note. See *Drummond of Hawthornden ; the Story of His Life and Writings*. By David Masson, 1873, p. 81, note. C. M. L.

## THOMAS PORTER, 1614.

Quot lepores in Atho tot habet tua mufa lepores  
Ingenii vena divite metra tua.

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[Epigram on Shakspeare in Epigrams to Sir John Heveningham in the Earl of Leicester's MSS., at Holkham Hall, Norfolk, MS. 436. See the Ninth Report of the Royal Historical MSS. Commission, p. 362, col. 1. The collection also contains epigrams on Ben Jonson, Spenser, Sydney, Harrington, the Earl of Essex, etc. M.]

## W. B., 1614

The daughter of Marcus Cato, when shee had bewayled the death of her Husband a month together, the longest date of our times : shee was asked of some of her Friendes which day should haue her last teare, shee answered, the day of her death.

Truely intending what the Trag. Q. but fainedly spake,

In second Husband, let me be accurst :

None weds the second, but who kills the first.

A second time, I kill my Husband dead,

When second Husband kisses me in bed.

*The | Philosophers | Banquet | . . . The second Edition, |  
newly corrected and enlarged, to almost as | much more.  
By W. B. Esquire, | London, | . . . 1614, p. 150.*

This is a quotation from the play in *Hamlet* where the 'Tragic Queen' says :

In second Husband let me be accurst,

None wed the second, but who kill'd the first.

\* \* \* \*

The instances that second Marriage move

Are base respects of Thrift, but none of Love ;

A second time I kill my Husband dead,

When second Husband kisses me in Bed.

III, ii, 169-175.

The reference is given by G. Thorn Drury in *Notes and Queries*, 10th Series, i, p. 44. The *Philosophers Banquet* is evidently founded on the *Mensa Philosophica, seu Enchiridion*. . . . *Auctore Michaeli Scoto*. [really by Anguilbertus, and edited by N. Steinius] *Lipsiæ*, 1603, where the Shakespeare quotation does not occur. M.]



## ALEX. NICCHOLES, 1615.

- (1) one thus writeth/.

Loue comforteth like funne-fhine after raine,  
 But Lufts effect is tempest after funne.  
 Loue's golden fpring doth ever fresh remaine,  
 Lufts winter comes ere fummer halfe be done.

(p. 31-2, ed. 1620 : *Harl. Misc.* ii.)

- (2) For me I vow, if death deprive my bed,

I neuer after will to Church be led  
 A fecond Bride, nor neuer that thought haue,  
 To adde more weight vnto my husbands graue,  
*In fecond husband let me be acurst,*  
*None weds the fecond, but who kills the firft.*

(p. 40, ed. 1620 : *Harl. Misc.* ii.)

A / Discovrse, / of Marriage / And Wiving : / and / Of  
 the greatest Mystery therein / contained : how to chuse a  
 good / Wife from a bad. / . . . By Alex. Niccholes,  
 Batchelour in the Art he / neuer yet put in practise /  
*He that stands by, and doth the game suruey,*  
*Sees more oft-times then those that at it play.*  
*Si voles discere, si vales doce :*  
*Si voles cape, si velles carpe.*

London, / Printed by G. Eld, for Leonard Becket, and are  
 to be sold / at his Shop in the Temple. 1620.

The first lines are taken from *Venus and Adonis*, ll. 799—802, with the words 'gentle' altered to 'golden,' and 'always' to 'ever.' (*Venus and Adonis* seems to have been known by heart to every poet and poetaster of the time.)

The second lines (in italic) are quoted from *Hamlet*, III. ii. 189-90, with the words 'weds' and 'kills' altered from 'wed' and 'kill'd.'—H. C. HART.

[In the same work of Niccholes is a good illustration of the following passage in *Romeo and Juliet*, I. iii. B.

"*La. Cap. (to J.)* Well, think on marriage now; younger than  
you  
Here in Verona, ladies of esteem,  
Are made already mothers: by my count  
I was your mother much upon these years  
That you are now a maid

\* \* \* \* \*

So shall you share all that he [Paris] doth possess  
By having him, making yourself no less  
*Nurse.* No less! nay bigger; women grow by men."

Juliet's age is fourteen.

Compare with this, "*A Discourse of Marriage and Wiving, &c.*, by Alex. Niccholes, 1615 (*Harleian Miscellany*, 1809, vol. ii. p. 164), quoted here (with my italics) from the edition of 1620 \*, that of 1615 not being in the Brit. Mus. Catalogue :—

# CHAP. V.

"What.yeares are moft conuenient for marriage./

"**T**He forward Virgins of our age are of opinion, that this commodity can neuer be taken vp too foone, and therefore howfoeuer they neglect in other things, they are fure to catch time by the forelock in this, if you aske them this question, they will refolue you *fourteene is the best time* of their age, if thirteene bee not better then that, and they haue for the moft [part] *the example of their mothers before them*, to confirme and approue their ability, and this withall they hold for a certaine ground, that be they neuer so little they are fure thereby to become no leffe;"

E. DOWDEN.]

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A Discovrse, / of Marriage / and Wiving : / London 1620.

## RICHARD BRATHWAITE, 1615.

Ile be thy *Venus*, pretty Ducke I will,  
 And though leffe faire, yet I have farre more skill,  
 In Loves affaires : for if I *Adon* had,  
 As *Venus* had : I could have taught the lad  
 To have beene farre more forward then he was,  
 And not have dallied with to apt a laffe.

(*The Civill Devill*, pp. 44, 45.)

If I had liv'd but in King Richards dayes,  
 Who in his heat of passion, midst the force  
 Of his Affailants troubled many waies  
 Crying *A horſe, a Kingdome for a horſe*.  
 O then my horſe which now at Livery ſtayes,  
 " Had beene ſet free, where now hee's forc't to ſtand  
 " And like to fall into the Oſtler's hand.

(*Upon a Poets Palfrey*, p. 154.)

No cure he finds to heale this maladie,  
 But makes a vertue of neceſſity.

(*The Wooer*, p. 95.)

*A Strappado for the Divell. Epigrams and Satyres alluding  
 to the time, with divers measures of no lesse Delight.* 1615.  
 [8vo.]

Reprinted by R. Roberts, Boston, 1878.

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[Brathwaite's *Strappado* thus gives us recollections of four of Shakespere's works, *Venus and Adonis*, *Richard III* (Act V, sc. iv, l. 8), *Two Gentlemen of Verona* (Act IV, sc. i, l. 62), and in the extract next following, to a part of *Pericles*, although that part is not Shakespere's. A verse on p. 82 of the reprint may refer to the "park" of l. 231 of *Venus and Adonis*. L. T. S.]

## RICHARD BRATHWAITE, 1615.

A cage of uncleane birds, which is possesseft,  
 Of none save such as will defile their nest.  
 Where fires of Hell hounds never come abroade,  
 But in that earthly Tophet make abode.  
 Where bankrupt Factors to maintaine a state,  
 Forlorne (heaven knows) and wholly desperate,  
 Turne valiant *Boults*, *Pimps*, *Haxtars*, roaring boyes,  
 Till flesht in bloud, counting but murders toys,  
 Are forc't in th' end a dolefull Pfallme to sing,  
 Going to Heaven by *Derick* in a string.

*Strappado for the Diuell (The Conyburrow)*, 1615, p. 151.

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[Rev. J. W. Ebsworth on p. xxv of his Introduction to a Reprint of the above by R. Roberts, Boston, 1878, says, "In a Satyre, called 'The Cony-borrowe,' we find a palpable allusion to one of the characters in Shakespeare's *Pericles*, [but not in Shakespeare's part of the play] the damned door-keeper" Boulte. The public hangman is mentioned in the proverbial saying of "going to Heaven by *Derick* in a string:" there was a tune known about that time, with a burden "Take 'im, Derrick!" *Bagford Ballads*, printed for the Ballad Society (p. 778). F. J. F.]

## \*JOHN BOYS, 1615.

Of all herbes in the garden (as one wittily) Rew is the herbe  
of grace.

*An | Exposition | of the Dominicall | Epistles and Gospels |  
.. By Iohn Boys, Doctor in Diuinitie, [and Deane of  
Canterburie .]. . . . London | . . . 1615, p. 163.*

---

This supposed allusion is pointed out in Wm. Dunn Macray's *Register of St. Magdalen College, Oxford*, New Series, vol. iii, 1901, pp. 144-5. The words in brackets in the title above are from the folio edition of Boys' Works, 1629-30, where the quotation will be found at p. 152. The reference in Shakspeare is to *Hamlet*, IV, v, 'there's rue for you; and here's some for me; we may call it herb of grace o' Sundays,' but as 'herb of grace' was a fairly common term for rue, the Shakspeare reference is dubious. Mr. Macray also points out that Boys at p. 921 of the folio edition says: 'The writing of the learned are called their works, *opera Hieronymi*, the workes of *Hierome*, *Augustine*, *Gregorie*: yea the very *plaines* of a moderne Poet, are called in print his *workes*.' M.]

*Anonymous, 1615.*

A Purveiour of Tobacco.

Call him a Broker of Tobacco, he scornes the title, hee had rather be tearmed a cogging Merchant. Sir *John Falstaffe* robb'd with a bottle of Sacke; so doth hee take mens purfes, with a wicked roule of Tobacco at his girdle.

*New and choise Characters: of severall Authors, with the Wife, written by Syr Thomas Overburie. 1615. Sign. M 8. [Bodleian Lib. Bliss 2. 2140.]*

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This curious passage is taken from the Edition of 1615, a copy of which is now to be found in the British Museum. The "Characters" were added to Sir Thomas Overbury's *Wife*, in the second edition of 1614 (in which year there were five editions): by 1664 *The Wife & Characters* appear to have run to seventeen editions, of which thirteen are in the British Museum; but the "Purveiour of Tobacco" does not occur in any, except in that of 1615. C. M. I.

## \* W. DRUMMOND, 1616.

## MADRIGAL.

**D**EAR night, the ease of care,  
 Untroubled seat of peace,  
 Time's eldest child, which oft the blind do see,  
 On this our hemisphere  
 What makes thee now so sadly dare to be ?

Poems : by William Drummond of *Hawthorne-Denne*.  
 The Second Impression. Edinburgh : Printed by  
 Andro Hart. 1616. Modernizd, in his *Poetical*  
*Works*, ed. W. B. Turnbull (J. R. Smith, 1856),  
 p. 58.

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The third line may allude to Shakspeare's Sonnet 27, l. 8,  
 And keep my drooping eyelids wide,  
 Looking on darkness, which the blind do see.—E. PHIPSON:

## SIR WILLIAM DRUMMOND, 1616.

Ah *Napkin*, ominous Present of my Deare,  
 Gift miserable, which doth now remaine  
 The only Guerdon of my helpleffe Paine,  
           \*          \*          \*  
           \*                          deare *Napkin* doe not grieve  
 That I this Tribute pay thee from mine Eine  
 And that (these poffing Houres I am to live)  
 I laundre thy faire Figures in this Brine.

*Poems by William Drummond of Hawthorne-denne.*  
*Second Impression. Edinburgh, 1616, sign. H 3,*  
*back (eleventh Sonnet in the Second Part).*

[Drummond in this sonnet made use of an idea which appears in the second and third lines of the 3rd Stanza of Shakespere's *Lover's Complaint*, first printed in 1609.

"Oft did she heave her Napkin to her eyne,  
 Which on it had conceited characters :  
 Laundring the silken figures in the brine,  
 That seasoned woe had pelleted in teares."  
 (Shakespere's Sonnets, 1609, sign. K, back.) L. T. S.]



## ROBERT ANTON, 1616.

Or why are *women* rather growne so mad,  
 That their *immodest* feete like *planets* gad  
 With such *irregular motion* to base *Playes*,  
 Where all the *deadly sinnes* keepe *hollidaies*  
 There shall they see the *vices* of the *times*,  
*Orestes* incest, *Cleopatres* crimes.

\* \* \* \*

Sooner may shamelesse wives hate *Braindford feasts*,  
*Albertus Magnus*, or the *pilfred Jest*  
 Of some spruce *Skipjack Citizen* from *Playes*,  
 A *Coach*, the secret *Baudihouse* for waies,  
 And riotous waste of some new *Freeman* made,  
 That in one yeere to peices breakes his *trade*,  
 Then wash the toad-like speckles of *defame*,  
 That swell the *world* with *poyson* of their *shame* :  
 What *Comedies* of *errors* swell the *stage*  
 With your most *publike vices*, when the *age*  
 Dares personate in *action*, for, your *eies*  
 Ranke *Sceanes* of your *lust-sweating qualities*.

*The Philosopher's Satyrs.* 1616. [4to.] Pp. 46 & 51  
*Fifth Satyr. Of Venus* C. M. I.

## BEN JONSON, 1616.

[The author will not]

purchase your delight at such a rate  
 As, for it, he himself must justly hate :  
 To make a child, now fwadled, to proceede  
 Man, and then shoote up, in one beard, and weede,  
 Past threecore years : or, with three rustie swords,  
 And helpe of some few foot-and-halfe-foote words,  
 Fight over *Yorke*, and *Lancaster's* long jarres :  
 And in the tiring-houſe bring wounds, to ſcarres.  
 He rather prayes, you will be pleaſ'd to ſee  
 One ſuch, to-day as other playes ſhould be ;  
 Where neither *Chorus* waſts you ore the ſeas ;  
 Nor creaking throne comes downe, the boys to pleaſe.

*Every Man in his Humour. Prologue. 1616. p. 3. [fol.]*

In this Prologue, according to Hunter, Jonson censured Shakespeare pointing especially at several of his plays : (1) Infancy and maturity in the same character,—*Winter's Tale* ; (2) the Wars of York and Lancaster with their duels and battles,—*Henry VI* ; (3) the shifting the scene from one country to another,—*Henry V* ; (4) the descent of a creaking throne,—the masques in the *Tempest* and in *Cymbeline*. The final line of the prologue in which Jonson assures his audience that, if they laugh at popular errors,

“ You that have so graced monsters, may like men,”

is supposed to refer to Caliban.

(Hunter's *New Illustrations of Shakespeare*, 1845, I. 136. Stokes' *Chronological order of Shakespeare's Plays*, 1878, p 177.) L. T. S.]

[The first or Italian version of *Every Man in his Humour* was published in 1601 without a prologue. The second or English version in 1616 with the prologue. This states that the *play* (not this second version) was acted by the Lord Chamberlain's servants in 1598.

Gifford would make out that the 1601 edition was edited, not by B. Jonson, but from the copy used at Henslowe's theatre in 1596, and hence that the prologue was really existent in that year. To his assertions may be

opposed these facts. 1. There may be a possibility, but not a shadow of proof, that "The Humours" or "The Comedy of Humours" had anything to do with Jonson or with his play. The word "Humours" was then fashionable cant. 2. The 1601 4to. bears on its title-page,—"as it hath been . . . acted by . . . the Lord Chamberlaine his servants." Are we to believe without proof that there was here printed a direct lie? 3. And can we believe that Jonson, an irascible man, would in the same year, 1601, give his *Fountains of Self Love* to the publisher who had just brought out *Every Man in his Humour*, against his interests, and with a lying title-page, for Henslowe who had quarrelled with him? 4. The 1601 edition also bears on its title-page "Written by Ben Johnson," asserted by Gifford to be a mis-spelling. It is so spelt in three plays, and he never spelt it Jonson till 1604, when he printed with a Latin title-page his part of the celebration of James' entry into London. 5. The 1601 4to. has none of the blunders of a spurious edition, but like all by Jonson, is very carefully punctuated. 6. That "this play" on the title-page of the 1616 folio does not mean "this new version" is shown by the parallel case of *Sejanus*. Before it Jonson says "this play was first acted in 1603," while shortly after he tells us it was a different version. 7. Lastly, this second or now known version cannot, by internal evidence, have been written before 1605 or 1606. For, 1. Bobadil in the 1601 4to. speaks of the taking of Ghibelletto some ten years back, and of that of Tortosa; but in the later version he alters the names to "Strigonium" and "what do you call it." Now Strigonium (Graan) was taken from the Turks in 1596, which makes the date of speaking 1606; while, unable to find a parallel for Tortosa, he makes Bobadil pretend to forget the name he would say. 2. In the 1616 version Act I. sc. ii. is introduced for the first time—"Our Turkey Company never sent the like [present] to the Grand Seigneur,"—clearly an allusion to a recent event. But the only occasions when they sent such a present were, one too early in Elizabeth's reign to be alluded to in a familiar letter, and one of the value of £5,322 given them by James for a present to the Porte, in December, 1605, soon after the re-constitution of the Company.

If these facts be correct there can be no reason for assigning the prologue to a date earlier than 1606, as shown by internal evidence to be that of the version with which it first appears. B. N.]

[Another passage was quoted from Jonson (*Sejanus*) in the first edition of the *Centurie* (p. 330), which, though believed by some critics upon merely supposititious grounds to refer to Shakespere, is now omitted in the text, Dr. Brinsley Nicholson having pointed out in the *Academy*, Nov. 14, 1874, that the "second Pen" was in all probability that of Samuel Sheppard. Jonson says in the Preface to *Sejanus* (1605),—

"Lastly I would informe you, that this Booke, in all numbers, is not the same with that which was acted on the publike Stage, wherein a second Pen had good share: in place of which I have rather chosen, to put weaker (and no doubt lesse pleasing) of mine own, then to defraud so happy a *Genius* of his right, by my lothed usurpation."

In 1646 Samuel Sheppard published *The Times Displayed in Six Sestiyads* (see after, under date). The sixth sestiyad is a series of verses in praise of the greater poets, Daniel, Dayton, Shakespere, Jonson, and others. The eleventh encomium runs thus :—

“ So His that Divine PLAUTUS equalled,  
Whose Commick van MENANDER nere could hit,  
Whose tragick sceans shal be with wonder Read  
By after ages for unto his wit  
My selfe gave personal ayd I dictated  
To him when as *Sejanus* fall he writ,  
And yet on earth some foolish sots there bee  
That dare make Randolf his Rival in degree.”

Ben Johnston

On these Dr. Nicholson remarks, “As Sheppard is not a master of English verse or style, so his ‘dictate’ is not happily chosen, but the meaning and intent of it and its context are clear. Read by the light of Jonson’s words, they are not only clear, but distinct, and we see Sheppard’s disappointment, and the strugglings of his self-conceit to record the fact that he had been a part-author in *Sejanus*—strugglings which are shown in his ‘And yet,’ and ‘for,’ and which destroy his encomium by making it ridiculous.” Dr. Ingleby, however, asks me to add that he regards Sheppard’s authorship in *Sejanus* as impossible, and that, with Mr. Fleay, he is now disposed to assign the “second pen” to Chapman. L. T. S.]

APRIL 25, 1616.

GOOD FREND FOR IESVS SAKE FORBEARE,  
 TO DIGG THE DVST ENCLOSED HEARE :  
 BLESTE BE Y MAN Y SPARES THES STONES,  
 AND CVRST BE HE Y MOVES MY BONES.

*Inscription on the Tablet over Shakespeare's Grave, given  
 in Halliwell's Life of Shakespere, 1848, p. 286.*

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The inscription on Shakespeare's grave-stone is feebly parodied in the  
 Apology prefixed to Graves' *Spiritual Quixote*. (Ed. 1773. Vol. i. p. vii.)  
 C. M. I.

1617—1622.

IVDICIO PYLIVM, GENIO SOCRATEM, ARTE MARONEM,  
TERRA TEGIT, POPVLVS MÆRET, OLYMPVS HABET.

STAY PASSENGER, WHY GOEST THOV BY SO FAST ?  
READ IF THOV CANST, WHOM ENVIOVS DEATH HATH PLAST,  
WITH IN THIS MONVMENT SHAKSPEARE WITH WHOME  
QVICK NATVRE DIDE : WHOSE NAME DOT<sup>S</sup>H DECK Y<sup>T</sup> TOMBE  
FAR MORE THEN COST : SIEH ALL, Y<sup>T</sup> HE HATH<sup>T</sup> WRITT, [S<sup>1718</sup>]  
LEAVES LIVING ART, BVT PAGE, TO SERVE HIS WITT.

OBIIT ANO DO<sup>I</sup> 1616

ÆTATIS, 53. DIE 23 AP.

*Inscriptions upon the Tablet under Shakespere's Bust, in the  
Chancel-north-wall of Stratford Church; heliotyped in Shake-  
spere's Home and Rural Life, by Major James Walter, 1874, p.  
17. See also Halliwell's Life of Shakespere, p. 289.*

Steevens conjectured that the scribe wrote *Sophoclem*, not *Socratem*. Assuredly one who had scholarship enough to compose the verses could hardly have believed that the o in the latter word had a common quantity. Besides, the comparison of Shakespere to Sophocles is significant : to Socrates trifling : Ben Jonson and Samuel Sheppard compare Shakespere to Sophocles. (See i. 308, 501 ; ii. 11.) If Sheppard wrote *Sophocles* in an English verse, that would be irrelevant ; for he would not have written it in a Latin one.

The converse misprint occurs in *The Playhouse Pocket Companion*, 1779, p. 47, in the first line of the Catalogue of which "Sophocles" is an error for *Socrates*. (See *Biog. Dram.* 1812. Int. lxxiii.)

[Admitting Dr. Ingleby's criticism to be correct, I can but endorse the remark of a friend that the likening of Shakespere to Socrates, one of the wisest of men, seems the right reading in the first line. The comparison to Virgil, the representative poet, next following, renders the allusion to Sophocles unnecessary, whereas Nestor, Socrates, and Virgil, make a grand triq of ideal men. The bust (by G. Johnson, see after, Dugdale, 1653) was set up before 1623, as we know from the mention of it by Leonard Digges. (See after, p. 318.) L. T. S.]

## JOHN TAYLOR, THE WATER POET, 1617.

[Description of the hang-man at Hamburg] His post-like legges were answerable to the rest of the great frame which they supported, and to conclude, fir *Bevis*, *Ascapart*, *Gog-magog*, or our English fir *John Falstaff*, were but shrimpes to this bezzeling Bombards longitude, latitude, altitude, and craftitude, for hee passēs, and furpassēs the whole Germane multitude.

\* \* \* \* \*

*Three Weekes, three daies, and three houes observations and travel.  
from Lonaon to Hamburg. London, 1617. [4to.] Sign. C.  
C. M. I.*

## GEFFRAY MYNSHUL, 1617.

[Addressing a creditor].--

If nothing will make thy stony heart relent, thou in being cruell to thy debtor art worse then the hang-man; \* \* But it may be thy estate is sicke, thy credit much ingaged, and to save thy selfe thou art forced to doe this. In so doing thou doest well; if another weare thy coate, and thou goest cold, thou maist plucke it from his shoulders. \* \* but if he which hath borrowed thy coate hath worne it out, and hath not a ragge to cover him with, wilt thou trample vpon his naked body? If with the Jew of Malta, instead of coyne, thou requirest a pound of flesh next to thy debtor's heart, wilt thou cut him in pieces?

*Essayes and Characters of a Prison and Prisoners. Of Creditors.*  
1618. Reprint, Edinburgh, 1821, pp. 30, 31.

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[Mynshul wrote his Essayes while confined in the King's Bench Prison for debt, where he filled up his idle time by acute observations on the characters of those around him: he gives a melancholy picture of the miseries of unfortunate debtors in the seventeenth century. He seems to have confounded Marlowe's Jew of Malta with Shakespere in his memory, but the mention of the pound of flesh shows that it was Shylock to whom he referred.

The "Epistle Dedicatory" is dated 27 January, 1617. L. T. S.]



## NATHANIEL FIELD, 1618.

I doe heare  
 Your Lordship this faire morning is to fight,  
 And for your honor: Did you never see  
 The Play where the fat Knight, hight *Old-castle*,  
 Did tell you truly what this honor was?

*Amends for Ladies.* 1618. [4to.] Sign. G.

---

Nathaniel Field (like Alexander Brome, in his *Epistle* to the *Five new Plays* of Richard Brome, 1653, in a passage quoted in a subsequent page) here refers to the speech of Falstaff, which concludes the first scene of 1 *Henry IV*, Act V. See as to Oldcastle and Falstaff, after, *note* on George Daniel, 1647. C. M. I.

# RICHARD CORBET, 1618—1621.

Mine host was full of ale and hiftory;

\* \* \* \* \*

Why, he could tell

The inch where Richmond flood, where Richard fell:

Besides what of his knowledge he could say,

He had authenticke notice from the Play;

Which I might guesse, by's mustring up the ghosts,

And policyes, not incident to hosts;

But cheifly by that one perspicuous thing,

Where he mistooke a player for a King.

For when he would have sayd, King Richard dyed,

And call'd—A horse! a horse!—he, Burbidge cry'de.

*Iter Boreale.* pp. 193, 194 (see also p. 170). *Poems of  
Richard Corbet, Bishop of Oxford & of Norwich.*  
*Edited by Octavius Gilchrist.* 1807.

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[Gilchrist remarks that "from this passage we learn that Richard Burbage was the original representative of Shakespeare's *Richard the Third*."  
L. T. S.]

## H. About 1618-19.

*On ye Death of ye famous Actor  
R. Burbadge. H.*

12 Hees gon' & w<sup>th</sup> him w<sup>t</sup> a world are dead.

Oft haue I seene him leape into a Graue  
Suiuing y<sup>e</sup> perfon, (w<sup>ch</sup> he uf'd to haue)  
Of a mad Louer, w<sup>th</sup> fo true an Eye  
That there I would haue fworne hee meant to

dye

Oft haue I seene him play his part in Jest,  
So huely, y<sup>t</sup> fpectators, & ye ref  
Of his Crewes, whilst hee did but seeme to bleed  
Amazed, thought hee had bene deade indeed.

*Octavo MS. in the library of the late Mr. Henry  
Huth, p. 174. Printed by Mr. Joseph Hasle-  
wood in the Gentleman's Magazine, June 1825,  
Vol. XCV, Part 1, p. 498.*

*A Funerall Ellegye on y<sup>e</sup> Death of the famous  
Actor Richard Burbadge who dyed on saturday in  
Lent the 13 of March 1618.*

12 hee's gone & w<sup>th</sup> him what A world are dead,  
which he reuiu'd, to be reuiued foe,

no more young Hamlett, ould Heironymoe  
kind Leer, the Greued Moore, and more befide,

16 that liued in him; haue now for euer dy'de,  
oft haue I seene him, leape into the Graue  
fmiting the perfon w<sup>ch</sup> he seem'd to haue  
of A fadd Louer with foe true an Eye

20 that theer I would haue fworne, he meant to  
dye,

oft haue I seene him, play this part in icaft,  
foe liuly, that Spectators, and the ref  
of his fad Crew, whilst he but seem'd to bleed,  
24 amazed, thought euen then he dyed in deed.

*Folio MS. in the library of the late Mr. Henry  
Huth, pp. 99, 100. Printed by Mr. J. P.  
Collier, Annals of the Stage, 1831, Vol. I,  
p. 430, note*

[A controversy in the *Academy*, in January, 1879, as to the meaning of lines 17 & 24 of this elegy led to the discovery of two original MSS. of it in the library of the late Mr. Henry Huth, which was pointed out by Mr. Alfred H. Huth in the *Academy* of April 3, 1879. As in the first edition of the *Centurie* Dr. Ingleby declared his belief that lines 13-16, printed by Mr. Collier, were spurious, an opinion at first shared by Dr. Furnivall, it is satisfactory now to find that both MSS. of the poem are undoubtedly genuine, and acknowledged to be so by those critics (see Dr. Furnivall in *Academy* of 19 April, 1879). By the kindness of Mr. Alfred H. Huth, and of Mr. F. S. Ellis, who is preparing the Catalogue of the library, I have carefully collated both versions with the MSS., and give the dozen lines which relate to Shakespere, the rest of the poem—consisting in all of 82 lines in the octavo and 86 lines in the folio—being a eulogy upon the excellence of the acting of Burbage in general. The only sign of authorship is the letter H affixed to the title in the Octavo copy. Both MSS. belonged to Mr. Haslewood, and the discrepancies between Mr. Collier's print and l. 15 ("King Lear," "creuel Moore") may be owing to the copy which an autograph note in one of them says that he sent Mr. Collier.

In his *New Particulars*, 1836, and *Memoirs of Actors*, 1846, Mr. Collier quotes other MSS. by which the poem is extended to 124 lines. These have not yet come to light.

It was pointed out by Mr. Moy Thomas (*Academy*, Jan 4, 1879) that the imperfect quarto *Hamlet* of 1603 is the only authority for making Hamlet leap into Ophelia's grave to out-face Laertes (Act V. sc. i. l. 281); the above lines, however, show that Burbage was in the habit of doing so. Kemble in his acting edition of Shakespere, and Mr. Irving in his present representation of Hamlet, omit the leap into the grave. The rest of the lines seem to allude to the close of the last scene in the play.

While treating on the acting of Burbage, I may recall a reminiscence (though a late one) of the comparative merits of Shakespere as Actor and Poet. James Wright, in his interesting little tract *Historia Histrionica*, 1699, which is a "Dialogue of Plays and Players," thus speaks through his personages :—

"*Lovewit.* Pray Sir, what Master Parts can you remember the Old *Black-friers* men to Act, in *Johnson*, *Shakespear*, and *Fletcher's* Plays.

*Truman.* What I can at present recollect I'll tell you; *Shakespear* (who as I have heard, was a much better Poet, than Player) *Burbadge*, *Hemmings*, and others of the Older sort, were Dead before I knew the Town." (p. 4. Reprinted in Hazlitt's edition of *Dodsley*, 1876, vol. 15, p. 400.) L. T. S.]

## BEN JONSON, 1619.

His cenſure of the Engliſh Poets was this ;

\* \* \* \* \*

That Shakſpeer wanted arte.

\* \* \* \* \*

Shakſpear, in a play, brought in a number of men ſaying they had ſuffered ſhip-wrack in Bohemia, wher y<sup>e</sup> is no ſea neer by ſome 100 miles.

*Notes by William Drummond of Conversations with Ben Jonson, at Hawthornden, January, 1619. Extracts from the Hawthornden MSS. by David Laing, Archæologia Scotica, vol. iv. Edinburgh, 1831-32, pp. 81, 89. Also edited by the same for the Shakespeare Society, 1842, pp. 3, 16.*

*[First published, incorrectly, in Drummond's Works, 1711.]*

Sir William Drummond was evidently a weak-minded man, whose memory had the knack of retaining only what was trivial or worthless. We may be quite sure that Jonson's assertions were not given in this naked form. No one understood Shakespeare's *art* better than Jonson ; and he could hardly have based the charge of wanting art on geographical or on chronological errors, which Shakespeare took, not ignorantly, but as he found them in the current stories. [Ben probably meant that Shakespeare did not observe those Rules of Art in dramatic writing to which he himself rigidly adhered. The word *wanted* here means *lacked*, rather than the modern sense, which would imply "that Shakespere *ought to have had* art" (see the extract from Dryden, 1672, for his use of the word). The word *censure* too should not be taken as necessarily meaning condemnation, it meant *opinion* or judgment, cf.—

"Madam, and you, my mother, will you go  
To give your *censures* in this weighty business?"

*Richard III., Act II sc. iii.*

The remark was made of Shakespere's work by others. L. T. S.] Fuller asserts, that "*Nature* itself was all the *Art* which was used upon him" (see under date 1643). which Cartwright echoes in 1647: "Nature was all his art." Milton has—

"Sweetest Shakespere, Fancy's child,  
Waile his native wood-notes wild" (after, p. 372);

and forty-two years after its utterance we meet it once more in the *Diary* of the Rev. John Ward, who had "heard that Shakspeare was a natural wit without any art at all" (date 1661). But Ben Jonson and L. Digges allow Shakespeare a sort of art. The former writes:

"Yet must I not give Nature all: Thy Art,  
My gentle *Shakespeare*, must enjoy a part" (p. 309).

And Digges assigns him:

"Art without Art unparalleled as yet" (date 1640).

[So also the Epitaph before, p. 267, and John Taylor, after, p. 278, credit him with art. The report of Jonson's sayings relating to Shakespere, as found in Drummond's Works of 1711, is shown in its true form in Mr. Laing's print of the MS. As regards the accusation against Shakespere's geography, it may be worth noting that in 1262 Ottocar II was king of Bohemia and Austria, "and soon obtains possession of Styria, Carinthia, and Istria, when his dominions extend from the Baltic to the Adriatic" (*Manual of Dates*). Bohemia then at one time had a sea-board, and no date being necessary to the play, it may be said that "the shipwreck in the *Winter's Tale* is no breach of geography" (see the *Monthly Magazine*, Jan. 1, 1811, vol. xxx. p. 538). But that it was understood as an error in Shakespere's time, and that others besides Jonson laughed at him for it, seem to be shown by the quotation from Taylor the Water Poet, after, p. 344. L. T. S.]

## SIR GERRARD HERBERT, 24 May, 1619.

—“The Marquise Trenell [Tremouille], on thursday last tooke leaue of the Kinge: that night was feasted at white hall, by the duke of Lenox in the Queenes greate chamber: where many great Lordes weare to keep them Company but no ladyes. the Sauoy Imbassadour was also there: The english Lordes, was the Marquise Buckingham my lord Pryuy seale, my lord of lenox, my lord of Oxford, my lord Chamberlayne, my lord Hamelton, my lord Arundell, my Lord of Leycester: my lord Cary, my lord Diggby, m<sup>r</sup>. Treasurer, m<sup>r</sup>. Secretary Callvart: my lord Beaucham, and my Lord Generall, the rest English Gallantes, and all mixed w<sup>th</sup> the french alonge the table: the Marquise Trenell fittinge alone at the tables ende: at the right hande, the Sauoy Imbassador, by him the Marquise Buckingham, then a french Counte, &c. mixt: on his left hand my lord Priuy seale, the earle of Oxford, a french Marquise, my lord Chamberlayne, & so forth mixed w<sup>th</sup> french & English. The supper was greate & the banquet curious, serued in 24 greate Chynay worcke platters or voyders, full of glasse scales or bowles of sweete meates: in the middst of each voyder a greene tree of eyther, lemon, orange, Cypers, or other resemblinge. After supper they weare carried to the queenes pryuy chamber, where french singinge was by by the Queenes Musicians: after in the Queenes bedd Chamber, they hearde the Irish harpp, a viol, & m<sup>r</sup> Lanyer, excellently singinge & playinge on the

late. In the kinges greate Chamber they went to see the play of Pirrocles,<sup>1</sup> Prince of Tyre. which lasted till 2 alocke. after two actes, the players ceased till the french all refreshed them w<sup>th</sup> sweetmeates brought on Chinay voiders, & wyne & ale in bottells, after the players, begann anewe. The Imbassadour parted next morninge for Fraunce at 8 alocke, full well pleased beyng feasted also at Tiballes & exceedinge graciously vsed of the kinge, who at taking leaue gaue him a very rich chayne of Diamondes, w<sup>th</sup> a wach donne aboute w<sup>th</sup> Diamondes & wherein the kinges effigie was very excellently donne."

. . . . "w<sup>th</sup> the remembraunce of my service to my Lady Carlton & yo<sup>r</sup> Lo : I take leaue allwayes resting :

Yo<sup>r</sup> Lo : assuredly to Comande :

Gerr : Herbert.

London, Munday 24 May. veteri.

*From a Letter "To the right honorable Sir Dudley Carlton, knight : Lord Imbassadour for his Ma<sup>tie</sup> at y<sup>e</sup> Hage." State Papers. Domestic. James I. Vol. 109, No. 46. (p. 2 of MS.)*

[W. D. SELBY. Part printed in Halliwell's *Folio Shaks.*]

<sup>1</sup> Mr. Hall. wrongly prints 'Pirracles.'

#### 1620.

Baker says, *Biogr. Dram.* ii. 289, of "134. THE HEIR. Com. by Thomas May. Acted by the company of Revels, 1620. 4to. 1622 ; second impression, 4to. 1633. . . .

"The demand of the king that Leucothoë shall yield to his desires, as the sole condition upon which he would spare the life of her lover, appears to be borrowed from Shakspeare's *Measure for Measure* ; as the constable and watch who seize Eugenio seem to have had their language and manners from those in the same author's *Much Ado about Nothing* ; and the enmity of the two houses reminds us of *Romeo and Juliet*."



## JOHN TAYLOR, THE WATER POET, 1620.

In paper, many a Poet now survives  
 Or else their lines had peris'd with their lives.  
 Old *Chaucer*, *Gower*, and Sir *Thomas More*,  
 Sir *Philip Sidney*, who the Lawrell wore,  
*Spencer*, and *Shakespeare* did in Art excell,  
 Sir *Edward Dyer*, *Greene*, *Nash*, *Daniell*.  
*Silvester*, *Beumont*, Sir *John Harrington*,  
 Forgetfulnesse their workes would over run,  
 But that in paper they immortally  
 Doe live in spight of death, and cannot die.

*The Praise of Hemp-seed*. 1620. [4to.] p. 26.  
*Works*, 1630, iii. p. 72. [Fol.]

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Farmer says it is "impossible to give the original dates" of many of John Taylor's pieces. "He may be traced as an author for more than half a century" (*Essay on the Learning of Shakspeare*, 1821, p. 101, note). C. M. I.

## MR. RICHARDSON, 1620, 1621.

'Tis almost morning I would haue thee gone  
 And yet no further then a wantons bird,  
 That lets it hop a little from his hand,  
 Like a poore prifoner, in his twifted gyues,  
 Then with a filken thread plucks it back againe  
 So iealous louing of his liberty.

Tragedy of *Romeo and Iuliet*. 4<sup>o</sup>: pag: 84. This M<sup>r</sup>  
 Richard<sup>son</sup> Coll. Magd. inserted hence into his Sermon, preached  
 it twice at S<sup>t</sup> Maries 1620, 1621, applying it too to gods loue  
 to his Saints either hurt with sinne, or aduerfity neuer forsaking  
 the.

*Commonplace Book, Bodleian Library, MS. Eng. Misc.*  
*d. 28, p. 359, col. 705.*

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[This allusion is noted in Wm. Dunn Macray's *Register of the Members of St. Mary Magdalen Coll, Oxford*, 1901, and was announced in the Clarendon Press *Periodical* for December 1901. I am indebted to Mr. C. F. Tucker Brooke for kindly copying the extract from the Bodleian MS. The MS. citation from Shakspeare is inaccurate. M.]

*Anonymous, 1620—36.*

*On the Time-Poets.*

One night, the great *Apollo*, pleaf'd with *Ben*,  
Made the odde number of the *Mufes* ten ;  
The fluent *Fletcher*, *Beaumont* rich in fenfe,  
In complement and courtships quinteffence ;  
Ingenuous *Shakeſpeare* ; *Maſſinger*, that knowes  
The ſtrength of plot to write in verſe and proſe,  
Whoſe eaſie *Pegaffus* will amble ore  
Some threeſcore miles of fancy in an houre ;  
Cloud-grapling *Chapman*, whoſe Aerial minde  
Soares at *Philofophy*, and ſtrikes it blinde ; &c.

*Choyce Drollery, Songs, and Sonnets, being a collection of divers excellent pieces of poetry of ſeveral eminent authors, never before printed. Anon. 1656. The piece is reprinted in the Shakespeare Society's Papers, Vol. III., 1847, p. 172.*

The lines 5—8 are quoted by Gerard Langbaine in his *Account of the English Dramatick Poets*, 1691 (vol. ii), where they are merely assigned to "an old poet"; and Rev. J. W. Ebsworth, in his reprint of *Choyce Drollery*, 1876, ſays, "we muſt confeſs that nothing is yet learnt as to the authorſhip," though as to the date he believes "it was certainly written between 1620 and 1636" (pp. 270, 271). Langbaine's verſion has "ramble" for *amble*; an error which we conjecturally ſet right, before we had collated it with the text reprinted in the *Shakespeare Society's Papers*. It is in this piece that we meet with a couplet on Ben Jonſon's ſervant and amanuensis, Richard Brome, or Broom, which in another form did duty for W. Broome, Pope's aſſiſtant. Here we have,

"Sent by Ben Johnson, as ſome authors ſay,  
Broom went before, and kindly ſwept the way ;"

which a century later aſſumed this form :

"Pope came off clean with Homer ; but they ſay,  
Broome went before, and kindly ſwept the way."

(See Johnson's *Lives of the Poets*, William Broome, in which the couplet is attributed to Henley.) Isaac D'Israeli ſuppoſed that epigram to be borrowed from a line in Randolph's Ode, "Ben, do not leave the ſtage," &c., ſt. 4, l. 4. *Curioſities of Literature*, 1839, p. 139. C. M. I.

ANON. 1620.

Goodneffe leave mee, if I have not heard a man court his  
miftris with the fame words that Venus did Adonis, or as neere  
as the booke could instruct him.

*Hæc Vir, or the Womanish-Man*, 1620.

J. O. H.-P.

ROBERT BURTON, 1621 (?).

“Young Men will do it when they come to it.”

Robert Burton's *Anatomy*, ed. 1651, p. 563.

This is a quotation from Ophelia's Valentine Song, *Hamlet*, IV. v.

R. ROBERTS.

## ROBERT BURTON, 1621, 1628.

*Polycrat.* 1. 3.  
c 8 a *Petron.*

For now, as<sup>2</sup> *Salisburyensis* said in his time,  
*totus mundus histrionem agit*, the whole world plaies the foole,  
we haue a new Theater, a new Sceane, a new comedie of errors,  
a new companie of perfonat A<sup>c</sup>tors.

[p. 26, ed. 1621, 1628. p. 22, ed. 1624.]

*For Princes are the glasse, the schoole, the booke,  
Where subiects eyes doe learne, doe read, do looke.*

— *Velotius &c citius nos*

*Corrumpunt vitiorum exempla domestica, magnis  
Cum subeant animos auctoribus—*

[p. 39, ed. 1624. p. 48, ed. 1628.]

Like an Affe, he weares out his time for prouender, and can  
threw a stumpe rod.

[sig. Q 2 b. Part I. Sect. 2., Memb. 3, Subs. 15, ed. 1624,  
1628.]

*The Anatomy of Melancholy.*

[We are indebted to Miss Margaret A. M. Macalister for these references in Shilleto's edition, 1904, i., 54, 91, 355, where the *Salisburyensis* of the first extract is corrected to *Sarisburyensis*. There is no difference between the 1621 and 1628 editions in this passage except in minor spellings and in the fact that capitals are used in the latter in the initials of the title, *Comedie of Errors*, and small type in the former. The second edition, 1624, has *Comedy of errors*.

The second extract is from *Lucrece*, 615, 616, and is not in the 1621 edition.

The third Miss Macalister compares with *Othello*, I. i. 46 :

Weares out his time, much like his Masters Asse,  
For naught but Prouender.

This also is not in the 1621 edition. M.]

## JOHN FLETCHER, 1621.

*Oriana.* Are all my hopes come to this? Is there no faith  
No troth, nor modesty, in men?

*Wild Goose Chase*, 1652 [fol.], p. 16.

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[This passage recalls the words of the Nurse in *Romeo and Juliet* (Act III. ii.)—imitated earlier by Barrey, see before, p. 223:

“There’s no trust  
No faith, no honesty in men.”

Fletcher’s *Wild Goose Chase* is placed under date 1621, on the authority of Malone, who says “it appears from Sir Henry Herbert’s manuscript” (see after, p. 321) that this play is “found among the court exhibitions of the year 1621” (*Variorum*, vol. iii. p. 225). But the play was lost in 1647, and was first printed in folio, separately, in 1652. L. T. S.]

[In another play Fletcher has evidently imitated *Hamlet* (I. v):

“Hic et ubique? then we’ll shift our ground \* \*  
Once more remove good friends;”—

viz. in *The Woman’s Prize, or the Tamer tam’d* (Act V. iii). Rowland, having received a statement on oath from his friend Tranio, makes him swear to it again:

“Let’s remove our places. Swear it again.”

This play was first printed in the Works of Beaumont and Fletcher, folio, 1647, its date is uncertain. It is said to have been written in ridicule of *The Taming of the Shrew*, but there is not in it a single line or word that can by any kind of ingenuity be so interpreted. It is, as Steevens remarks, a sequel to it, in which the plot is reversed, and Petruchio tamed by a second wife; but the notion of *ridicule* is quite unfounded. P. A. Daniel.]

# T H E

## First and fecond Part of the troublefome Raigne of JOHN King of England

*With the difcouerie of King Richard Cor-  
delions Bafe fonne (vulgarly named, the Bastard  
Fauconbridge :) Also the death of King  
Iohn at Swinftead Abbey.*

As they were (fundry times) lately acted.

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Written by W. SHAKESPEARE.

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[Device]

LONDON,  
Printed by *Aug: Mathewes* for *Thomas Dewe*, and are to  
be fold at his fhop in St. Dunftones Church-  
yard in Fleet-ftreet, 1622,

[Title-page of the third edition of *The Troublesome Raigne*. It is copied from that of the 1611 edition, and here the "W. Sh." is expanded into "W. Shakespeare." M.]



WILLIAM BASSE, 1622.

[1] On Mr. Wm. Shakespeare. he dyed in April 1616.

Renowned Spencer lye a thought more nye  
 2 To learned Chaucer, and rare Beaumont lye  
 A little neerer Spenser, to make roome  
 4 For Shakespeare in your threefold, fourfold Tombe.  
 To lodge all fowre in one bed make a shift  
 6 Vntill Doomedaye, for hardly will a fift  
 Betwixt *this* day and *that* by Fate be slayne,  
 8 For whom your Curtaines may be drawn againe.  
 If your precedence in death doth barre  
 10 A fourth place in your sacred sepulcher,  
 Vnder this carued marble of thine owne,  
 12 Sleepe, rare Tragedian, Shakespeare, sleepe alone;  
 Thy vnmolested peace, vnshared Caue,  
 14 Possesse as Lord, not Tenant, of thy Graue,  
 That vnto us & others it may be  
 16 Honor hereafter to be layde by thee.

Wm. Basse.

*Brit. Mus. MS. Lansdowne 777, fo. 67 b.*

[2] On Mr. William Shakespeare.

Renowned Spencer lie a thought more nigh  
 To learned Beaumont, and rare Beaumont lye  
 A little neerer Chaucer, to make roome  
 For Shakespeare in your threefold, fourfold tombe.  
 To lodge all foue in one bed make a shifte  
 Until Domes day, for hardly will (a) fift  
 Betwixt this day and that by fate bee flaine,  
 For whom the curtains shal bee drawne againe.  
 But if Precedencie in death doe barre  
 A fourth place in your sacred Sepulcher,  
 In this uncarved marble of thy owne,  
 Sleepe, brave Tragedian, Shakespeare, sleepe alone;  
 Thy unmolessted rest, vnshared cave,  
 Possesse as lord, not tenant, to thy grave,  
 That unto others it may counted bee  
 Honour hereafter to bee layed by thee

*Fennell's Shakespeare Repository, 1853, p. 10, printed  
 from a MS. temp. Charles I.*

These lines, which are usually attributed to the elder W. Basse, have come down to us in so many discrepant versions, manuscript as well as printed, that it is difficult to determine their original or their finished form. The version [no. 2] selected for this work is derived, at second-hand, from a manuscript which, unfortunately, the compiler has not had an opportunity of inspecting. But the choice was made for cogent reasons. The original was certainly a sonnet, of the usual number of lines; to which two lines (now standing as the 13th and 14th) were subsequently added. The addition, probably, occasioned changes in other lines; and some of the manuscript and printed versions we possess are merely experimental ways of making the augmented elegy hold together. The couplet

Thy	} unmolested rest,	{	unshar'd	} cave,
or Thine			or peace,	
			or in an unshar'd	
Possess as loid, not tenant, to		{	thy	} grave,
		or of	or the	

introduced an absurdity, which the lines in Donne's Poems do not contain: for, first, Shakespeare's peace would not be unmolested simply because his grave was unshared; and secondly, it would not be unmolested at all, if others were in after time to be laid by him. Why not, then, adopt the version in Donne's Poems? Because it is evident that at least one line in it was altered from one in a version which had the additional couplet: viz. line 11. The Ashmole copyist had written *curved* for *carved*, as the word stands in the Brander copy, and in both the Rawlinson copies: and it was evidently from a version like that or the Ashmole copy, which read *curved*, that the Donne copyist obtained his singular blunder of *curled*. We believe that the Fennell version (adopted as our text), "In this uncarved marble," is an earlier, as it is unquestionably a much finer, reading than either "Under this *carved* marble," or "Under this *sable* marble," which last occurs in the Sloane copy. As much might be said in defence of the other portions of the Fennell version. Yet it is quite certain that it is not the *original*, but the *finished* form of the elegy.

None of the versions comport with the *status quo* in Westminster Abbey, where Chaucer's tomb is pretty central between Spencer's and Beaumont's: whereas, in the Fennell copy, Donne's version, and the Harleian and Phillipps MSS. Beaumont is the central figure; in all the rest Spencer lies between Beaumont and Chaucer.

In the original draft it is most likely that lines 9-12 ran (as in the Sloane copy, with one exception) thus:

"If your precedencie in death doeth barre  
 A fourth to have place in your sepulchre,  
 Under this sacred marble of thy owne [sable, Sloane]  
 Sleep, rare Tragedian, Shakespeare, sleepe alone,  
 That unto others," &c.

Perhaps Donne or Basse improved upon them, thus :

"But if precedencie in death doe }  
   or doth } barre  
 A fourth place in your *sacred* sepulchre,  
 Under this [                    ] marble of thy owne  
 Sleep, rare Tragedian, Shakespeare, sleep alone," &c.

and further it seems not improbable that the third of these lines became,

"In this *unshared* marble of thy owne,"

before the additional couplet was added, when *unshared* was supplanted by *uncarved*.

[Not quite agreeing with Dr. Ingleby in his view of this Epitaph, I have left his remarks, as they stood, and append a few of my own; I print the version from Lansdowne 777, because it is an early MS., probably of the end of James I, and because it closely agrees with the two other earliest copies, viz. that given by Malone, and Mr. Halliwell's fac-simile. We therefore are likely here, as I think, to get the nearest approach to the original. An argument in favour of this is, that the names of the poets in the first three lines of these, as in nearly all the versions (Nos. 3, 4, 5, 6, 7, 9, II, III, IV), are placed in chronological order,—Spencer is to go nearer Chaucer, and is to be followed by Beaumont; thus, besides avoiding the repetition of Beaumont in line 2, giving more force to the allusion in line 9. This is confirmed by the quotation from the epitaph given by Jonson (after, p. 315). The variations in the different versions are considerable, but are generally such as would arise from the lines having been written down from memory, rather than errors of a copyist; the verses evidently were popular, on a popular subject, and hence are found in common-place-books and miscellaneous collections. Two only of our fifteen copies omit lines 13, 14 (those in Donne's Poems, and Harl. 1749), they therefore probably were in the poem as first written, with the rest of which they seem to me quite consistent. Perhaps the most curious variation falls upon line 11; besides the two texts above we find "In an uncarued", "curved" (badly written for carved in the Ashmole copy), "curled" (Donne), "cabled" (which I think badly written for "curled," Harl. 1749), this copy closely follows Donne's; "sacred," and "sable," instead of "carved." It seems to me that "Under this carved marble" has more sense, either figuratively, or positively, with a possible reference to Shakespeare's tomb at Stratford, than to suppose him buried *in* marble, carved or uncarved. L. T. S.]

The following is a list of all the manuscript copies that are known to us.

\* (1.) Brit. Mus. MS. Lansdowne 777, fo. 67 b.

† (2.) A collection of Miscellaneous Poems in a handwriting of the early part of the reign of Charles I; from which these verses are printed in Fennell's *Shakespeare Repository*, p. 10.

\* (3.) A MS. copy inserted in the Halliwell Collection of printed Proclamations and Broad-sides, in the Chetham Library, Manchester. See

fac-simile of it in the catalogue (London, 1851, privately printed), No. 2757.

(4.) A collection of manuscript poems, formerly in the possession of Gustavus Brander, Esq., containing these verses. Cited by Malone, who says "the MS. appears to have been written soon after the year 1621." *Shakespeare's Works*, 1821, vol. i. pp. 470—472.

(5.) A volume of manuscript poems composed by W. Herrick and others, and *inter alia* Basse's lines; in the Rawlinson Collection, Bodleian Library, Oxford. (Cited by Malone, but a diligent search has failed to discover it.)

(6.) A volume of manuscripts, containing poems by Bishop Corbet, and *inter alia* Basse's lines; also in the Rawlinson Collection. MS. Poet. Vol. 117, p. 40 (resembles Lans. 777).

(7.) British Museum MS. Sloane 1792 (not 1702 as Malone quotes it), fo. 114.

† (8.) Phillipps MSS. at Cheltenham (formerly Middlehill), No. 9569: printed at the end of *The Marriage of Wit and Wisdom*, edited by J. O. Halliwell for the Shakespeare Society, 1846; p. 92 (written about 1638).

\* (9.) A volume of manuscripts, containing six poems by W. Herrick, and also Basse's lines. Vol. 38, No. 421, in the Ashmole Collection: Bodleian Library, Oxford.

† (10.) Harl. MS. 1749, fo. 289 b (a corrupt version: it wants lines 13, 14). To these may be added the following five early printed versions.

† I. Donne's Poems. 1633. [4to] p. 149. (Sign. Y 3; the paging is wrong, it should be 165.)

\* II. Verses appended to Shakespeare's Poems. 1640. [12mo.] Sign. K 8, back.

\* III. Witt's Recreations: selected, &c. 1640 [12mo.], where Basse's lines are numbered Epitaph 5, sign. AA 2.

\* IV. Witt's Recreations Augmented, &c. 1641 [12mo.], where Basse's lines are numbered 144 of the Epitaphs.

\* V. Poems: by Francis Beaumont [with additions by various writers]. 1652. [sm. 8vo.] Sign. M. The Epitaph is not in the edition of these Poems of 1640, it is among the additions of 1652.

Of these, II, III, and IV are substantially the same, and follow in the main, No. (1). The \* and † show the type to which each copy belongs.

As to the evidence of authorship: In (1) the lines are subscribed, "Wm. Basse," (2) headed "Mr. Basse," and (3) "Mr. Willm. Basse": (4) "Basse his elegie one Poett Shakespeare, who died in April, 1616": (5) "Shakespeare's Epitaph," without author's name. (6) "Basse his elegie on Shakespeare": (7) Headed "vpon shakespeare"; no author's name. (8) Headed "On Shakespeare, Basse." (9) Subscribed "finis, Dr. Doone." (10) Nothing. In I. they are assigned to Dr. Donne; but they are omitted from the next edition of his *Poems*. In II. they are subscribed W. B.: in III, IV, and V, they are anonymous. They are not included in "The Pastorals and other Workes of Willham Basse," printed in 1653. C. M. I.

## THOMAS ROBINSON, 1622.

And when he is merrily disposed (as that is not feldom) then must his dearling *Kate Knightley* play him a merry fit, and sister *Mary Brooke*, or some other of his last-come Wags, must sing him one bawdy song or other to digest his meat. Then after supper it is usuall for him to reade a little of *Venus* and *Adonis*, the iests of *George Peele*, or some such scurrilous booke: for there are few idle Pamphlets printed in *England* which he hath not in the house.

*The Anatomy of the English Nunnery at Lisbon in Portugall:  
Dissected and laid open by one that was sometime a younger  
Brother of the Covent. 1622. p. 17. [4to]*

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By the use of the expression "idle pamphlets" Brother Robinson did not necessarily intend (as Mr. Collier supposes, *Bibliog. and Crit. Account*, ii. 274) to depreciate Shakespeare's poem. An "idle pamphlet," at that time of day, meant one which afforded diversion rather than edification. Surely "scurrilous booke" (to which Mr. Collier takes no exception) implies a much graver charge. C. M. I.

## JOHN TAYLOR, 1622.

*And last he laughed in the Cambrian tongue, and beganne to declare in the Vtopian speech, what I haue heere with most diligent negligence translated into the English Language, in which if the Printer hath placed any line, letter or fillable, whereby this large volume may be made guilty to bee vnderstood by any man, I would haue the Reader not to impute the fault to the Author, for it was farre from his purpose to write to any purpose, so ending at the beginning, I say as it is applawsfully written and commended to posterity in the Midfommer nights dreame. If we offend, it is with our good will, we came with no intent, but to offend, and show our simple skill.*

Rolihayton.

*Sir Gregory Nonsense. His Newes from no place. . . . for the vnderstanding of Nobody. By Iohn Taylor. Printed in London, and are to bee sold betweene Charing-Crosse, and Algate. 1700. [The real date is in the colophon: Finis. Printed at London by N. O. 1622.] A 4, back.*

In Mr. Hall.-P.'s *Mem. on M. N. Dr.*, p. 35. The words meant to be quoted are those of Manager Quince, the Prologue, in *M. N. Dr.*, 1st Folio, p. 160, col. 1:

“*Pro.* If we offend, it is with oure good will.  
That you should thinke, we care not to offend,  
But with good will. To show our simple skill.”

The word ‘intent’ was recollected from the later lines—

“We do not come, as minding to content you,  
Our true *intent* is. All for your delight.  
We are not heere.”—F. J. F.

## THOMAS WALKLEY, 1622.

The Stationer to the Reader



*O set forth a booke without an Epistle,  
were like to the old English prouerbe,  
A blew coat without a badge, &  
the Author being dead, I thought good  
to take that piece of worke vpon mee:  
To commend it, I will not, for that  
which is good, I hope euery man will  
commend, without intreaty: and I am the bolder, because the  
Authors name is sufficient to vent his worke. Thus leauing euery  
one to the liberty of iudgement: I haue ventured to print this Play,  
and leaue it to the generall censure.*

Yours,

Thomas VValkley.

*The / Tragedy of Othello, / The Moore of Venice. / As it  
hath bene diuerse times acted at the / Globe, and at the  
Black-Friers, by / his Maiesties Seruants. / Written by  
VVilliam Shakespeare. / London, / Printed by N. O. /  
for Thomas Walkley, and are to be sold at his / shop, at  
the Eagle and Child, in Britans Bursse. / 1622. / sign.  
A 2.*

Mr. Herbert A. Evans called my attention to Walkley's Foreword not being in the *Centurie*.

At the end of 'The Fourth Edition' of *Othello*, 1655, in its publisher's List of Books, "Printed or sold by *William Leake*, at the signe of the

Crown in Fleetstreet between the two Temple Gates : *These Bookes* following," are

" Playes.

" *Hen* the Fourth . . . .

" The Merchant of *Venice*."

In the altered version of *Othello* printed in 1687 'for Richard Bentley and S. Magnes in Russel-Street near Covent-Garden,' a Catalogue of some of their Plays is on the 2nd leaf, A2; and in it are

" *Henry* the 6th. with the Murder of the Duke of *Gloicester*, in 2 parts . .  
 " King Lear . . .

*Othello*, the Moor of *Venice*."

F. J. F.



## JOHN FLETCHER, 1622.

*Hig.* Then beare up bravely with your Brute my lads  
*Higgen* hàth prig'd the prancers in his dayes,  
 And fold good peny-worthes ; we will have a courfe,  
 The spirit of *Bottom*, is growne bottomleffe.

1647. *Beggars Bush*, Actus Quintus, Scæna Secunda.  
 p. 95, col. 2 of 'Comedies / and / Tragedies / Written  
 by Francis Beaumont And Iohn Fletcher Gentlemen,  
 Never printed before, / And now published by the  
 Authours / Originall Copies. / *Si quid habent veri Vatum*  
*præsagia, vivam.* / London, / Printed for *Humphrey*  
*Robinson*, at the three *Pidgeons*, and for / *Humphrey*  
*Moseley* at the *Princes Armes* in *S<sup>t</sup>. Pauls* / Church-yard.  
 1647.]'

J. O. HILL.-P.

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The date of the play is 1622, tho it was not printed till long after  
 Fletcher's death in 1625. Beaumont died in 1616.—A. H. Bullen.

## JOHN FLETCHER, 1622.

Let it suffice,  
 I have touch'd the height of humane happinesse,  
 and here I fix *Nil ultra*.<sup>1</sup> Hitherto  
 I have liv'd a fervant to ambitious thoughts,  
 and fading glories: what<sup>1</sup> remains of life,  
 I dedicate to Vertue; and to keep  
 my faith untainted, farewell Pride and Pomp,  
 and<sup>1</sup> circumstance of glorious Majestie,  
 farewell for ever.

The Prophetesse, Actus Quartus, Scena Sexta, No. 18, in  
 B. & F.'s *Comedies and Tragedies*, Folio, 1647, p. 42, col. 1.

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Mr. Leslie Stephen sends the last two lines, saying that they are "obvious recollections of *Othello*" ("Farewell . . . Pride, Pomp, and Circumstance of glorious War." III. iii. 354).

The first seem also recollections of Fletcher's own Wolsey lines in *Henry VIII*, III. ii. 221, &c.

"Nay then, farewell!  
 I have touch'd the highest point of all my greatness;  
 And, from that full meridian of my glory,  
 I haste now to my setting."

—F. J. F.

<sup>1</sup> A later edition, "The Prophetess . . . London, 1690," reads  
 p. 55, "And fix here my *Non ultra*," and  
 p. 56, " ; my Remains of Life," and  
 p. 56, " farewell Pride and Pomp,  
 "All Circumstance of glorious Majesty,  
 Farewel for ever."—P. A. LYONS.

PHILIP MASSINGER, 1622-36.†

(Text)

(Gifford's Notes)

<p>for know, your son,          The ne'er-enough commended An-          toninus,          So well hath flesh'd his maiden sword.          1622. <i>The Virgin Martyr</i>,          I. i. Massinger's Works,          Gifford's 2<sup>nd</sup> ed<sup>n</sup>, 1813, i. 9.</p>	<p>Massinger was a great reader and          admirer of Shakspeare; he has here-          not only adopted his sentiment but          his words:          'Come, brother John, full bravely          hast thou <i>flesh'd</i>  <i>Thy maiden sword</i>.'—[1 <i>Hen. IV</i>,          V. iv. 133.]</p>
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Gifford adds: "But Shakspeare is in every one's head, or, at least, in every one's hand; and I should therefore be constantly anticipated in such remarks as these. I will take this opportunity to say, that it is not my intention to encumber the page with tracing every expression of Massinger to its imaginary source . . ."

<p>In a word,          Thy plurisy of goodness is thy ill.          ? 1621, pr. 1639. <i>The Unnatural</i>  <i>Combat</i>, IV. i. Works,          1813, i. 197.</p>	<p>the thought is from Shakspeare:          'For goodness, growing to a <i>plurisy</i>,          Dies in his own too much.'          [Hamlet, IV. vii. 118.]</p>
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<p>Let his passion work, and, like a          hot-rein'd horse,          'Twill quickly tire itself          ib. IV. ii. Works, i. 204.</p>	<p>This is from Shakspeare:          '—Anger is like          'A full hot horse, who being allow'd          his way,          Self-mettle tires him.' [Henry VIII,          I. i. 133.] Coxeter.</p>
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<p><i>Marcella</i>. For you, puppet—  <i>Mariana</i>. What of me, pine-tree?          . . . O that I could reach you!          The little one you scorn so, with her          nails</p>	<p><i>Puppet</i> and <i>maypole</i>, and many          other terms of equal elegance, are          bandied about in the quarrel between          Hermia and Helena, in <i>A Midsummer</i>  <i>Nights Dream</i> [III. ii. 289—298],</p>
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† There are many more Sh. imitations in Massinger. The list of some made by Mr. D. B. Brightwell follows on pp. 301-4.

Would tear your painted face, and which is here too closely imitated.  
scratch those eyes out. I forbear to quote the passages,

1623 (pr. 1638).<sup>a</sup> *The Duke* which are familiar to every reader of  
*of Milan*, II. i. Works, Shakspeare.

1813, i. 268-9.

Let me wear This is evidently copied from that  
Your colours, lady; and though much contested speech of Othello,  
youthful heats, act I. sc. iii. :

That look no further than your out- "—I therefore beg it not  
ward form [To please the palate of my appetite ;  
Are long since buried in me ; while Nor to comply with heat, the young  
I live affects

I am a constant lover of your mind, In me defunct, and proper satisfac-  
That does transcend all precedents. tion,] &c."

1624 (pr. 1638). *The Bond-* as is the following passage, in the  
*man*, I. iii. Works, ii. 30. *Fair Maid of the Inn* [Fletcher's] :

'Shall we take our fortune? and  
while our cold fathers,  
In whom long since their *youthful*  
*heats were dead*,  
Talk much of Mars, serve under  
Venus' ensigns,  
And seek a mistress.'

*Cleora*. I restore This is a modest imitation of Shak-  
This kiss, so help me goodness! speare :

which I borrow'd 'Now by the jealous queen of heaven,  
that kiss

When I last saw you. I carried from thee, dear ; and my  
*The Bondman*, IV. iii. Works, true lip  
ii. 86.

Hath virgin'd it e'er since.'  
*Coriolanus* [V. iii. 48].

Then, with a kind of state, I take my This is imitated from the soliloquy  
chair, of Malvolio, in *Twelfth Night*; which  
Command a sudden muster of my is itself an imitation [?] of the reverie  
servants, of Alnaschar, in the *Arabian Nights*  
*Entertainment*.

And, after two or three majestic hums,  
It being known all is mine, peruse  
my writings,

Let out this manor, at an easy rate,  
To such a friend, lend this ten thou-  
sand crowns,

For the redemption of his mortgaged  
land,  
Give to each by-blow I know of mine,  
a farm.

1624. *The Parliament of  
Love*, II. i. Works, ii. 253.

*Lidia*. O the difference of natures!  
Giovanni,  
A prince in expectation, when he  
lived here,  
Stole courtesy from heaven, and  
would not, to  
The meanest servant in my father's  
house,  
Have kept such distance.

1627 (pr. 1636). *The Great  
Duke of Florence*, II. iii.  
Works, 1813, ii. 468.

This is from Shakspeare, and the  
plain meaning of the phrase is, that  
the affability and sweetness of Gio-  
vanni were of a *heavenly* kind, i. e.  
more perfect than was usually found  
among men . . . the commentators on  
our great poet have altogether mis-  
taken him :

"And then I *stole all courtesy from  
heaven*,  
And dress'd myself in such humility,  
That I did pluck allegiance from  
men's hearts."

*Hen. IV.* Part I. Act III.  
sc. ii.

*Sanazarro*. I have seen a maid,  
sir;  
But, if that I have judgment, no such  
wonder  
As she was deliver'd to you.  
*ib.* III. i. Works, ii. 478.

.. an expression of Shakspeare might  
not improbably have hung on Mas-  
singer's mind :

*Mir.* —No wonder, sir;  
But certainly a maid. *Tempest*.

*Cosimo*. So : come nearer ;  
This exercise hath put you into a  
sweat ;  
Take this and dry it.  
*ib.* III. i. Works, ii. 480.

This is from Shakspeare ; if he  
had been suffered to remain in quiet  
possession of it, the reader would  
have little to regret on the score of  
delicacy :

—"He's fat, and scant of breath :  
Here. Hamlet, *take my napkin, rub  
thy brow*"

*Ricardo*. . . This military art,  
I grant to be the noblest of profes-  
sions ;  
And yet, I thank my stars for 't, I  
was never

In this passage . . . Massinger,  
as Coxeter observes, had Shakspeare  
in his thoughts, and principally Fal-  
staff's humorous catechism.

Inclined to learn it; since this  
bubble honour  
(Which is indeed the nothing soldiers  
fight for,)
 With the loss of limbs or life, is, in  
my judgment,  
Too dear a purchase.

1629 (pr. 1630). *The Picture*,  
I. ii. Works, 1813, iii. 126.

*Theodosius*. . . Can you think  
This masterpiece of heaven, this pre-  
cious vellum,  
Of such a purity and virgin white-  
ness,  
Could be design'd to have perjury  
and whoredom,  
In capital letters, writ upon 't?

1631 (pr. 1632). *The Emperor  
of the East*, IV. v. Works,  
1813, iii. 328.

Was this fair paper, this most goodly  
book,  
Made to write whore upon?

*Othello*.

There are several other short pas-  
sages in this scene copied or imitated  
from the same play; which, as suffi-  
ciently obvious, I have forborn to  
notice.<sup>1</sup>

*Theodosius*. Wherefore pay you  
This adoration to a sinful creature?  
I am flesh and blood, as you are, sensible  
Of heat and cold, as much a slave unto  
The tyranny of my passions, as the meanest

<sup>1</sup> The scene between Theodosius and Eudocia about the apple he sent her, is modelld on that of Othello and Desdemona about his mother's handkerchief that he gave her:

*Theo.*—Did not Philanax  
From me deliver you an apple?

*Eud.* Yes, sir;  
Heaven! how you frown! pray  
you, talk of something else.

Think not of such a trifle.

*Theo.* How, a trifle!—  
. . . . I prized it, lady,  
At a higher rate than you believe;  
and would not

Have parted with it, but to one I  
did

Prefere before myself.

*Eud.* It was indeed,  
The fairest that I ever saw.

*Theo.* It was;  
And it had virtues in it, my Eu-  
docia,

Not visible to the eye . . .

What did you with it?—tell me  
punctually;

I look for a strict accompt.

*Eud.* What shall I answer?

*Theo.* Do you stagger? Ha!

*Eud.* No, sir. I have eaten it:

[*a lie.*]

Works, iii. 326-7.

Of my poor subjects. The proud attributes,  
 By oil-tongued flattery imposed upon us,  
 As sacred, glorious, high, invincible,  
 The deputy of heaven, and in that  
 Omnipotent, with all false titles else,  
 Coin'd to abuse our frailty, though compounded,  
 And by the breath of sycophants applied,  
 Cure not the least fit of an ague in us.  
 We may give poor men riches, confer honours  
 On undeservers, raise, or ruin such  
 As are beneath us, and, with this puff'd up,  
 Ambition would persuade us to forget  
 That we are men : but He that sits above us,  
 And to whom, at our utmost rate, we are  
 But pageant properties, derides our weakness :  
 In me, to whom you kneel, 'tis most apparent.  
 Can I call back yesterday, with all their aids  
 That bow unto my sceptre ? or restore  
 My mind to that tranquillity and peace  
 We then enjoy'd ?—Can I make Eudocia chaste,  
 Or vile Paulinus honest ?

1631. *The Emperor of the East*, V. ii. Works, 1813, iii. 339.

"In this fine speech Massinger has ventured to measure weapons with Shakspeare [in *Henry V*, IV. i. 250—301, *Macbeth*, and *Lear*], and if I may trust my judgment, not ungracefully. The feelings, indeed, are more interested by the latter, but that arises from the situation of his chief character."

*Slave*. I'll make them real, "There be land-rats and water-  
 And you the Neptunes of the sea ; rats (says Shylock,) I mean *pirates*."  
 you shall Hence, I suppose, the allusion,  
 No more be sea-rats.

? 1624-1634. *A very Woman*,  
 V. i., Works, iv. 329.

Grave, sir, o'er-rule your passion, and There are several incidental resem-  
 defer blances to Shakspeare in this scene,  
 The story of her fortune. of which the reader must be well  
 1636 (pr. 1655). *The Bashful* aware.<sup>1</sup>  
*Lover*, III. i. Works, iv. 401.

—F. J. F.

<sup>1</sup> Compare the following with Capulet's speech in *Rom. & Jul.*, III. v. 165-9, and Leonato's in *Much Ado*, IV. i. 129—131 :

*Octavio*. My only child ; I murmur'd against heaven  
 Because I had no more, but now I find  
 This one too many. p. 401.

## PHILIP MASSINGER, 1622-36.

MASSINGER.

Queen of fate,  
Imperious Fortune! mix some light  
disaster  
With my so many joys, to season  
them, &c.  
1622. *Virgin Martyr*, Act I. sc. i.  
p. 4, col. 2, ed. Cunningham.

SHAKSPERE.

O love  
Be moderate; allay thy ecstasy;  
In measure rein thy joy; scant this  
excess;  
I feel too much thy blessing: make  
it less,  
For fear I surfeit.

*M. of Ven.* III. ii. 111.

As the sun  
Thou didst rise gloriously, keptst a  
constant course  
In all thy journey: and now, in the  
evening  
When thou shouldst pass with honour  
to thy rest,  
Wilt thou fall like a meteor.  
1622. *Virgin Martyr*, V. ii. p. 33,  
col. 2.

from that full meridian of my  
glory  
I haste now to my setting: I shall  
fail  
Like a bright exhalation in the  
evening  
And no man see me more.

[Fletcher in] *Henry VIII.*

'tis said,  
And truly, Jupiter and Venus smile  
At lovers' perjuries.  
1624. *Parliament of Love*, V. i.  
p. 192, col. 1.

At lovers' perjuries  
They say Jove laughs.  
[Ovid: see p. 56 above]. *Romeo  
and Juliet*, II. ii. (*Var. Sh.*,  
Vol. VI. p. 83.)

I will have thee  
Pictured as thou art now, and thy  
whole story  
Sung to some villainous tune in a  
lewd ballad.  
1624. *Parliament of Love*, IV. v. p.  
186, col. 1. So also the *Bondman*,  
V. iii., &c. &c.

And I have not ballads made on  
you all, and sung to filthy tunes, &c.  
*Henry IV.*



## MASSINGER.

Look not on me

As I am Cleiemonde: I have parted  
withThe essence that was his, and enter-  
tainedThe soul of some fierce tigress, or a  
wolf

New-hanged for human slaughter.

1624. *Parliament of Love*, p. 182,  
col. 2.Tremble to think how terrible the  
dream is

After this sleep of death.

1626. *The Roman Actor*, III. ii.  
p. 208, col. 1.

Are you on the stage,

You talk so boldly?

*Par.* The whole world being one

This place is not exempted.

1626. *Roman Actor*, I. iii. p. 198,  
col. 1.

Pray you, believe, sir

What you deliver to me shall be  
lock'd upIn a strong cabinet of which you  
yourselfShall keep the key: for here I pawn  
my honour

It shall not be discovered.

1627. *The Great Duke of Florence*,  
III. i. p. 235, col. 2.

What is he?

At his best but a patrician of Rome  
His name Titus Flaminius; and  
speak mineBerecinthios, arch-flamen to Cybele  
It makes as great a sound.1631. *Believe as You List*, I. ii. (p.  
598, col. 1, Cunningham's Ed.)

## SHAKSPERE.

thy currish spirit

Governed a wolf, who hanged for  
human slaughterEven from the gallows did his fell  
soul fleetAnd while thou layest in thy unhal-  
lowed dam

Infused itself in thee.

*Merchant of Venice*, IV. i.in that sleep of death what dreams  
may come.*Hamlet*.

All the world's a stage.

*As You Like It*, II. vii.(Var. *Sh.*, Vol. VI. p. 408.)

(See also p. 340.)

'Tis in my memory lock'd

And you yourself shall keep the key  
of it.*Hamlet*, I. iii.(Var. *Sh.*, Vol. VII. p. 221. Decker,  
Webster.)

What should be in that "Cæsar"?

Why should that name be sounded  
more than yours?Write them together, yours is as  
fair a name:Sound them; it doth become the  
mouth as well: &c.*Julius Cæsar*, I. ii. 142.(See Var. *Sh.*, 1821, Vol. XII. p. 17.  
Heywood.)

MASSINGER.

SHAKSPERE.

pomp and circumstance  
Of glory.  
1631. *Believe as You List*, I. i. p.  
596, col. 1.

Pride, pomp and circumstance of  
glorious war.  
*Othello*, III. iii. 354  
(*Var. Sh.*, 1821, Vol. IX. p. 382.  
D'Avenant, Fletcher.)

Take heed, lord Philanax, that for  
your private spleen,  
Or any false conceived grudge against  
me . . .  
. . . . . you do not that  
My loyal master must in justice  
punish.  
1631. *The Emperor of the East*, V. i.  
p. 347, col. 2.

Take good heed  
You charge not in your spleen a  
noble person  
And spire your nobler soul.  
*Henry VIII.*, I. ii. 173.

Methinks I find Paulinus on her lips.  
1631. *The Emperor of the East*, IV  
iv. p. 345, col. 1.

I found not Cassio's kisses on her  
lips.  
*Othello*, III. iii. 341.

Putting a girdle round about the  
world.  
1631-2. *Maid of Honour*, I i. p. 256,  
col. 1.

I'll put a girdle round about the  
earth  
In forty minutes.  
*Mids. Night's Dream*, II i.  
(*Var.*, 1821, Vol. V. p. 228. Shirley,  
Chapman.)

Will it ever be,  
That to deserve too much is dangerous,  
And virtue, when too eminent, a  
crime?  
1631-2. *Maid of Honour*, III. iii.  
p. 270, col. 2.

Take note, take note, O world,  
To be direct and honest is not safe.  
*Othello*, III. iii.  
for learn this, Silius,  
Better to leave undone, than by our  
deed  
Acquire too high a fame when him  
we serve's away . . .  
ambition,  
The soldier's virtue, rather makes  
choice of loss,  
Than gain which darkens him.  
*Ant and Cleop.*, III. i. 13-24.

## MASSINGER.

I will help  
Your memory, and tread you into  
mortar;  
? 1632. *New Way to Pay Old*  
*Debts*, I i. p. 389, col. 2.

Heaven be pleased  
To qualify this excess of happiness  
With some disaster, or I shall expire  
With a surfeit of felicity.  
1633. *The Guardian*, II. iii. p. 468,  
col. 1.

My only child ; I murmured against  
heaven  
Because I had no more, but now I  
find  
This one too many.  
1636. *The Bashful Lover*, III. i.  
p. 542, col. 1.

## SHAKSPERE.

I will tread this unbolted villain  
into mortar.  
*King Lear*, II. ii. 70.  
(Noted by Stevens, in *Var. Sh.*, 1821,  
Vol. X. p. 91).

O Helicanus, strike 'me, honoured  
sir ;  
Give me a gash, put me to present  
pain ;  
Lest this great sea of joys rushing  
upon me  
O'erbear the shores of my mortality  
And drown me with their sweetness.  
*Pericles*, V. i. 192.  
(*Var. Sh.*, 1821, Vol. XXI. p. 205.)

Wife, we scarce thought us blest  
That God had lent us but this only  
child ;  
But now I see this one is one too  
much.  
*Rom. and Juliet*, III. v. 165.  
*Much Ado*, IV. i. 129-132.

L. B. BRIGHTWELL.

B[EN] J[ONSON], 1623.

*To the Reader.*

This Figure, that thou here seest put,  
It was for gentle Shakespeare cut;  
Wherein the Graver had a strife  
With Nature, to out-doo the life:  
O, could he but have drawne his Wit  
As well in Brasse, as he hath hit  
His Face; the Print would then surpasse  
All, that was ever writ in Brasse.  
But, since he cannot, Reader, looke  
Not on his Picture, but his Booke.

B. I.

*Facing Droeshout's portrait of Shakespeare prefixed  
to the First Folio Edition of his Works.*

[Jonson here contrives to pay both Engraver and Poet the highest compliment; if the former could have drawn the wit of the latter as well as he has drawn his face, the print from his drawing would be the finest thing ever done. It seems to be the engraver's brass to which Digges refers on p. 318. L. T. S.] Dr. Grosart (Ed. of Sir John Beaumont's *Poems*, pp. 194 & xxv) hears in Ben's lines "an echo" of some in Beaumont's *Elegiac Memorials of Worthies*:

"Or had it err'd, or made some strokes amisse,  
—For who can pourtray Vertue as it is?—  
Art might with Nature have maintain'd her strife,  
By curious lines to imitate true life.  
But now those pictures want their lively grace,  
As after death none can well draw the face:"

Mr. Hain Friswell notices the resemblance "with a certain back twist" (as he writes it) of Ben's lines to the elegiac couplet under an old portrait (1588) of Sir Thomas More, in the *Tres Thomæ* of Stapleton:

SH. ALLN. BK.—I.

X

"Corporis effigiem dedit ænea lamina. At ð si  
Effigiem mentis sic daret iste liber."

And in *Venus and Adonis*, we read,

"Look when a painter would surpass the life,  
His art with nature's workmanship at strife" (ll. 289, 291);

which Dryden echoes in his *Epistle to Sir Godfrey Kneller*:

"Such are thy pieces, imitating life  
So near, they almost conquered in the strife."

We need not, however, go out of Shakespeare's "Booke" to find an instance, of this common conceit:

"the cutter  
Was as another Nature, dumb, outwent her,  
Motion and breath left out."

*Cymbeline*, ii. 4.

Mat. Smalwood, in his commendatory verses prefixed to some copies of Wm. Cartwright's *Works*, 1651, thus comments on the wretched print of Cartwright's face, which serves as frontispiece to the volume:—

"Then, do not blame his serious Brow and Look,  
'Twill be thy Picture if thou read his Book." C. M. I.

[Jonson not improbably took the conceit in his last lines from the verses appended to the portrait of Du Bartas in Sylvester's eds. of 1621, &c., a work to which Jonson himself had contributed a commendatory poem. They run thus:—

"Ces traits au front, marque de Sçavoir & d'Esprit  
Ne sont que du BARTAS un ombre *exterieur*.  
Le Pinçeau n'en peut plus: Mais, de sa propre Plume  
Il s'est peint le *Dedans*, dans son divin *Volume*."

Englished thus:—

"This Map of *Vertues* in a *Muse*-full Face;  
Are but a blush of BARTAS *outward* part.  
The Pencil could no more: but his owne Pen  
Limns him, *with-in*, the Miracle of Men."

(*Du Bartas his Divine Weekes and Workes*; translated by  
*Josuah Sylvester*. [fo.] 1633. Verses placed under  
the portrait of *Du Bartas*, A 5, back.)

L. T. S.]

## BEN JONSON, 1623.

*To the memory of my beloved, the AUTHOR*

MR. WILLIAM SHAKESPEARE :

*and what he hath left us.*

To draw no envy (*Shakespeare*) on thy name,  
 Am I thus ample to thy Booke, and Fame:  
 While I confesse thy writings to be such,  
 As neither *Man*, nor *Muse*, can praise too much.  
 'Tis true, and all mens suffrage. But these wayes  
 Were not the paths I meant unto thy praise:  
 For feeliest Ignorance on these may light,  
 Which, when it founds at best, but eccho's right;  
 Or blinde Affection, which doth ne're advance  
 The truth, but gropes, and urgeth all by chance;  
 Or crafty Malice, might pretend this praise,  
 And thinke to ruine, where it seem'd to raise.  
 These are, as some infamous Baud, or Whore,  
 Should praise a Matron. What could hurt her more?  
 But thou art prooffe against them, and indeed  
 Above th' ill fortune of them, or the need.



I, therefore will begin. Soule of the Age !  
 The applause ! delight ! the wonder of our Stage !  
 My *Shakespeare*, rise ; I will not lodge thee by  
*Chaucer*, or *Spenfer*, or bid *Beaumont* lye  
 A little further, to make thee a roome :

Thou art a Moniment, without a tombe,  
 And art alive still, while thy Booke doth live,  
 And we have wits to read, and praise to give.  
 That I not mixe thee so, my braine excuses ;

I meane with great, but disproportion'd *Muses* :  
 For, if I thought my judgement were of yeeres,

I should commit thee surely with thy peeres,  
 And tell, how farre thou didst<sup>1</sup> our *Lily* out-shine.

Or sporting *Kid*, or *Marlowes* mighty line.  
 And though thou hadst small *Latine*, and lesse *Greeke*,

From thence to honour thee, I would not seeke  
 For names ; but call forth thund'ring *Æschilus*,

*Euripides*, and *Sophocles* to us,  
*Paccuvius*, *Accius*, him of *Cordova* dead,

To life againe, to heare thy Buskin tread,  
 And shake a Stage : Or, when thy Sockes were on,

Leave thee alone, for the comparifon  
 Of all, that insolent *Greece*, or haughtie *Rome*  
 sent forth, or since did from their ashes come.

---

<sup>1</sup> *Sic in original.*



Triumph, my *Britaine*, thou hast one to shoue,  
 To whom all Scenes of *Europe* homage owe.  
 He was not of an age, but for all time !  
 And all the *Muses* still were in their prime,  
 When like *Apollo* he came forth to warme  
 Our eares, or like a *Mercury* to charme !  
 Nature her selfe was proud of his designs,  
 And joy'd to weare the dressing of his lines !  
 Which were so richly spun, and woven so fit,  
 As, since, she will vouchsafe no other Wit.  
 The merry *Greeke*, tart *Aristophanes*,  
 Neat *Terence*, witty *Plautus*, now not please ;  
 But antiquated and deserted lye  
 As they were not of Natures family.  
 Yet must I not give Nature all : Thy Art,  
 My gentle *Shakespeare*, must enjoy a part.  
 For though the *Poets* matter, Nature be,  
 His Art doth give the fashon. And, that he,  
 Who casts to write a living line, must sweat,  
 (such as thine are) and strike the second heat  
 Upon the *Muses* anvil : turne the same,  
 (And himselfe with it) that he thinkes to frame ;  
 Or for the lawrell, he may gaine a scorne,  
 For a good *Poet's* made, as well as borne.





And such wert thou. Looke how the fathers face  
 Lives in his issue, even so, the race  
 Of *Shakespeares* minde and manners brightly shines  
 In his well torned, and true-fild lines :  
 In each of which, he seemes to shake a Lance,  
 As brandish't at the eyes of Ignorance.  
 Sweet Swan of *Avon* ! what a fight it were  
 To see thee in our waters yet appeare,  
 And make those flights upon the bankes of *Thames*,  
 That so did take *Eliza*, and our *James* !  
 But stay, I see thee in the *Hemisphere*  
 Advanc'd, and made a Constellation there !  
 Shine forth, thou Starre of *Poets*, and with rage,  
 Or influence, chide, or cheere the drooping Stage ;  
 Which, since thy flight frō hence, hath mourn'd like night,  
 And despaires day, but for thy Volumes light.

Ben : Jonson.

*Prefixed to the First Folio Edition of Shakespeare's Works.*

It has not, hitherto, been observed, that Ben Jonson's forty couplets have a regular structure. The compiler has ventured upon an innovation to indicate this. \*\*\*\*\* Fortunately the three marks of division, to which he has had recourse, fall on the top of each page, so that they serve indifferently as paginal decorations, or as the headings of the second, third, and fourth divisions. By virtue of the latter function, they indicate the following constituent parts of the poem.

- |                                |                            |
|--------------------------------|----------------------------|
| (1.) An Introduction           | } each of eight couplets.  |
| (4.) A Peroration              |                            |
| (2.) An Address to Shakespeare | } each of twelve couplets. |
| (3.) An Address to Britain     |                            |

In the third, however, is a passing deviation, viz. "*Thy Art, my Shakespeare,*" &c. A few obscurities in the course of this piece may be noted. "*To draw no envy,*" &c., certainly does not mean what the editor of Brome's *Five New Plays*, 1659 (To the Reader, p. 4), imputes to it; as if Ben thought to lower Shakespeare by extravagantly praising him. He meant to say, that while Ignorance, Affection, or Malice, by excessive, indiscriminate or unjust praise, would be sure to provoke the detraction of Envy,

"these ways

Were not the paths I meant unto thy praise;"

for he could with full knowledge and strict impartiality award him the highest praise that could be expressed. One is reminded (especially by the seventh couplet) of what Ben wrote in *Cynthia's Revels*, where Crites is made to say,

"So they be ill men,

If they spake worse, 'twere better: for of such

To be dispraised, is the most perfect praise." (Act III. sc. iii.)

"*I will not lodge thee,*" &c., refers to Basse's lines, and means that he will not class Shakespeare with Chaucer, Spenser, and Beaumont, because he is out of all proportion greater than they—men "of yeeres" or "for an age." Nor will he praise him by declaring how far he excelled Lily, Kid, and Marlow. Shakespeare, indeed, like them (yet beyond them) was, for the age in which he flourished; but he was also for all time, and not of an age. It is worth remarking, that on the occasion of the Tercentenary Celebration, in London, when "blinde Affection" worshipped the gigantic bust of Shakespeare, at the Agricultural Hall, "seelhest Ignorance" had surmounted the proscenium with the abominable travestie, HE WAS NOT FOR AN AGE, BUT FOR ALL TIME; and the same evil genius presided over Mr. John Leighton's "Official Seal for the National Shakespeare Committee," when he engraved on the scroll at the base of the device the same discreditable perversion, NOT FOR AN AGE, BUT FOR ALL TIME. Mr. Frederick Brett Russell is to be congratulated on his fidelity and sense in surrounding his memorial salver with the actual line of Jonson.

"*Leave thee alone for the comparison,*" &c., is almost repeated *verbatim* in Jonson's *Timber*, where he points to Bacon as

"he who hath fill'd up all numbers, and perform'd that in our tongue, which may be compar'd, or preferr'd, either to insolent *Greece*, or haughty *Rome*." (Jonson's *Works*, fol. 1640, p. 102.)

It is indeed as applicable to Bacon's prose as to Shakespeare's verse. Mr. W. H. Smith endeavours to make capital out of the coincidence, in his *Bacon and Shakespeare*. 1857. pp. 35-36.

"*For though thou had'st,*" &c. Here *hadst* is the subjunctive. The passage may be thus paraphrased:

"Even if thou hadst little scholarship, I would not seek to honour thee by calling thee, as others have done, Ovid, Plautus, Terence, &c., *i.e.*, by the names of the classical poets, but would rather invite them to witness how far thou dost outshine them."

Ben does not assert that Shakspeare had "little Latine and less Greek," as several understand him, though doubtless, compared with Ben's finished scholarship, Shakspeare's was small: but, that the lack of that accomplishment could only redound to Shakspeare's honour, who could be Greek or Roman, according to the requirements of the play and the situation.

One could wish that Ben had said all this in Shakspeare's lifetime; and one is reminded of what Horace says of the great Poet (Epist. II, i. 13-14).

"Urit enim fulgore suo, qui prægravat artes  
Infra se positas: extinctus amabitur idem."

In the verses prefixed to Cartwright's *Works*, 1651, signed W. Towers, it is said,

"Thy skill in Wit was not so poorely meek  
As theirs whose little *Latin* and no *Greek*  
Confin'd their whole Discourse to a Street phrase,  
Such Dialect as their next Neighbour's was." C. M. I:

This was in allusion to Jonson's critique on Shakspeare.

JOHN HEMINGE, }  
HENRY CONDELL, } 1623.

Right Honourable,

Whilst we studie to be thankful in our particular, for the many fayors we have received from your L. L. we are false upon the ill fortune, to mingle two the most diverse things that can bee, feare, and rashnesse; rashnesse in the enterprize, and feare of the succeffe. For, when we vallow the places your H. H. sustaine, we cannot but know their dignity greater, then to descend to the reading of these trifles: and, while we name them trifles, we have depriv'd our selves of the defence of our Dedication. But since your L. L. have beene pleas'd to thinke these trifles something, heeretofore; and have prosequuted both them, and their Authours living, with so much favour: we hope, that (they out-living him, and he not having the fate, common with some, to be exequutor to his owne writings) you will use the like indulgence toward them, you have done unto their parent. There is a great difference, whether any Booke choose his Patrones, or finde them: This hath done both. For, so much were your L. L. likings of the severall parts, when they were acted, as before they were published, the Volume ask'd to be yours. We have but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow alive, as was our SHAKESPEARE, by humble offer of his playes, to your most noble patronage. Wherein, as we have justly observed, no man to come neere your L. L. but with a kind of religious addresse; it hath bin the height of our care, who are the Presenters, to make the present worthy of your H. H. by the perfection. But, there we must also crave our abilities to be considered, my Lords. We cannot go beyond our

owne powers. Country hands reach fourth milke, creame, fruites, or what they have: and many Nations (we have heard) that had not gummes & incense, obtained their requests with a leavened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remaines of your servant, *Shakespeare*; that what delight is in them, may be ever your L. L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the living, and the dead, as is

*Your Lordshippes most bounden,*

John Heminge.

Henry Condell.

*Dedication to William, Earl of Pembroke, and Philip, Earl of Montgomery. (Prefixed to the First Folio Edition of Shakespeare's Works, 1623.)*

The first part of the peroration of this address is so good as to evoke the suspicion that it is not original. Malone quotes from Morley's *Dedication of a Book of Songs*<sup>1</sup> to Sir Robert Cecil, 1595, a very similar passage. But in truth the beginning of the peroration is literally translated from Pliny's dedicatory epistle to Vespasian, prefixed to his *Natural History* (§ 11, ed. Sillig), which runs thus:—

“dis lacte rustici multaeque gentes supplicat, et mola tantum salsa litant qui non habent tura; nec ulli fuit vitio deos colere quoquo modo posset.”

That is,

“country people and many nations offer milk to their gods; and they who have not incense obtain their requests with only meal and salt; nor was it imputed to any as a fault to worship the gods in whatever way they could.”

The writer of the address of 1623 added “cream and fruits” in one place, and “gummes” in another: and for *mola salsa* appears to have, not unskilfully, caught up Horace's “farre pio” (*Odes* III, 23, ll. 17-20). He adds, too, very gracefully, that “the meanest things are made more precious when they are dedicated to temples.” If he employed Philemon Holland's translation of Pliny (1635) he did not reproduce its words. C. M. I.

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<sup>1</sup> “Cantvs. Of Thomas Morley the first booke of ballets to five voyces” is the real title. [L.T.S.]

JOHN HEMINGE,  
HENRIE CONDELL, } 1623.

*To the great Variety of Readers.*

From the most able, to him that can but spell: There you are number'd. We had rather you were weigh'd. Especially, when the fate of all Bookes depends upon your capacities: and not of your heads alone, but of your purses. Well! It is now publique, & you will stand for your priviledges wee know: to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soever your braines be, or your wisedomes, make your licence the same, and spare not. Judge your fixe-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the just rates, and welcome. But, what ever you do, Buy. Censure will not drive a Trade, or make the Jacke go. And though you be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Playes dailie, know, these Playes have had their triall alreadie, and stood out all Appeales; and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to have bene wished, that the Author himselfe had liv'd to have set forth, and overseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to have collected & publish'd them; and so to have publish'd them, as where (before) you were abus'd with diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes

of injurious impostors, that expos'd them : even those, are now offer'd to your view cur'd, and perfect of their limbes ; and all the rest, absolute in their numbers, as he conceived thē. Who, as he was a happie imitator of Nature, was a most gentle expresse of it. His mind and hand went together : And what he thought, he uttered with that easinesse, that wee have scarce received from him a blot in his papers. But it is not our province, who onely gather his works, and give them you, to praise him. It is yours that reade him. And there we hope, to your divers capacities, you will finde enough, both to draw, and hold you : for his wit can no more lie hid, then it could be lost. Reade him, therefore ; and againe, and againe : And if then you doe not like him, surely you are in some manifest danger, not to understand him. And so we leave you to other of his Friends, whom if you need, can bee your guides : if you neede them not, you can leade your selves, and others. And such Readers we wish him.

John Heminge.

Henrie Condell.

*Address prefixed to the First Folio Edition of Shakespeare's Works.*

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The statement of these editors "that what he [Shakespeare] thought, he uttered with that easiness, that wee have scarce received from him a blot [*titura*] in his papers," is seemingly confirmed by Ben Jonson (p. 348). [But if by this they intended to convey to the reader the notion that the text of the folio 1623 was printed from the author's own manuscript, they must stand convicted of a *suggestio falsi* ; for five at least of the plays included in that volume are little more than reprints of the previous quarto editions, characterised by them as "surieptitious copies," &c ; others of these quartos must also have been used in preparing the folio for press, and for the remainder, with perhaps a few exceptions, the corrupted stage-copies were probably used. See Prefaces and Notes of Cambridge Editors, of Dyce, Staunton, and others. P. A. D.]

[In all probability, say the Cambridge editors, not one of Shakespere's works was corrected by himself, "nor, with few exceptions, were they printed from the author's manuscript" (*Works*, vol. ix, preface, p. xxi). L. T. S.]

HUGH HOLLAND, 1623.

*Upon the Lines and Life of the Famous Scenicke Poet,*

*Master WILLIAM SHAKESPEARE.*

Those hands, which you so clapt, go now, and wring  
 You *Britaines* brave; for done are *Shakespeares* dayes:  
 His dayes are done, that made the dainty Playes,  
 Which make the Globe of heav'n and earth to ring.  
 Dry'de is that veine, dry'd is the *Theſpian* Spring,  
 Turn'd all to teares, and *Phœbus* clouds his rayes:  
 That corp's, that coffin now befticke those bayes,  
 Which crown'd him *Poet* first, then *Poets* King.  
 If *Tragedies* might any *Prologue* have,  
 All those he made, would scarce make one to this:  
 Where *Fame*, now that he gone is to the grave  
 (Deaths publique tyring-house) the *Nuncius* is.  
 For though his line of life went soone about,  
 The life yet of his lines shall never out.

Hugh Holland.

*Prefixed to the First Folio Edition of Shakespeares Works.*



## LEONARD DIGGES, 1623.

TO THE MEMORIE

*of the deceased Authour Maister*

W. SHAKESPEARE.

*Shake-speare*, at length thy pious fellowes give  
 The world thy Workes : thy Workes, by which, out-live  
 Thy Tombe, thy name must : when that stone is rent,  
 And Time dissolves thy *Stratford* Moniment,  
 Here we alive shall view thee still. This Booke,  
 When Braffe and Marble fade, shall make thee looke  
 Fresh to all Ages : when Posteritie  
 Shall loath what's new, thinke all is prodegie  
 That is not *Shake-speares* ; ev'ry Line, each Verse,  
 Here shall revive, redeeme thee from thy Herse.  
 Nor Fire, nor cankring Age, as *Naso* said,  
 Of his, thy wit-fraught Booke shall once invade.  
 Nor shall I e're beleewe, or thinke thee dead  
 (Though mist) untill our bankrout Stage be sped  
 (Impossible) with some new strain t' out-do  
 Passions of *Juliet*, and her *Romeo* ;  
 Or till I heare a Scene more nobly take,  
 Then when thy half-Sword parlying *Romans* spake,  
 Till these, till any of thy Volumes rest  
 Shall with more fire, more feeling be exprest,  
 Be sure, our *Shake-speare*, thou canst never dye,  
 But crown'd with Lawrell, live eternally.

L. Digges.

*Prefixed to the First Folio Edition of Shakespeare's Works.*

## I. M., 1623.

*To the memorie of M. W. Shake-speare.*

Wee wondred (*Shake-speare*) that thou went'ft fo soone  
 From the Worlds-Stage, to the Graves-Tyring-roome.  
 Wee thought thee dead, but this thy printed worth,  
 Tels thy Spectators, that thou went'ft but forth  
 To enter with applause. An Actors Art,  
 Can dye, and live, to acte a second part.  
 That's but an *Exit* of Mortalitie;  
 This, a Re-entrance to a Plaudite.

*Prefixed to the First Folio Edition of Shakespeare's Works.*

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These lines have been attributed to John Marston, Jasper Mayne, and James Mabbe. Those who know Marston feel assured they are not his. Mr. Bolton Corney, who first preferred a claim on behalf of Mabbe, supported it by the following extract from Mabbe's translation of *Guzman de Alfarache*, Part I, p. 175; a work published by Edward Blount, 1623, and attributed to Mateo Aleman. (See *Notes and Queries*: 2nd S., XI, 4.)

"It is a miserable thing, and much to be pittied, that such an Idoll as one of these [a proud courtier], should affect particular adoration; not considering, that he is but a man, a representant, a poore kinde of Comedian that *acts his part upon the Stage of this World*, and comes forth with this or that Office, thus and thus attended, or at least resembling such a person, and that when the play is done (which can not be long) he must presently enter into the *Tyring-house of the grave*, and be turned to dust and ashes as one of the sonnes of the Earth, which is the common Mother of us all." C. M. I.

[The simile of the "tyring house" was not uncommon; Holland uses it, before, p. 317, and Davies of Hereford (*Scourge of Folly*, p. 229) says to Robert Armin, "When th' art in the tyring house of earth," and repeats it elsewhere.

It is a question whether such ideas and phrases as those printed in italics in this extract from Mabbe were not the common property of the age (they differ from the "play-scrap" which caught the popular ear and tongue). Here is another from the same writer, p. 13, lecturing women for

painting their faces he says, "O affront, above all other affronts! that God having given thee one face, thou shouldst abuse his image, and make thy selfe another," which resembles Hamlet's objurgation of Ophelia (Act III, sc. i), "I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another"; both evidently follow the biblical arguments of the "stricter sort" against this vice, the strongest expression of which was given by Philip Stubbes in his *Anatomic of Abuses*, 1583. Citing St. Ambrose he has, "For what a dotage is it (saith hee) to chaunge thy naturall face which God hath made thee for a painted face, which thou hast made thyself" (see *Reprint* for the New Sh. Soc., 1877, pp. 64—66).

Compare also the extracts from Law's *Day Trucks*, before, p. 190, and pp. 121, 122.

The last line alludes to the ancient practice of approbation given at the close of a performance or new play. See Ben Jonson, before, p. 31, and in the *Histrion-mastix*, a play of 1610, we have "wher's the *Epilogue* must beg the *plaudite*?" (sign. C 1, back). When Jonson's play *The Silent Woman* was first acted, verses were afterwards found on the stage concluding that it was well named the *Silent* woman, because there was "never one man to say *plaudite* to it." Drummond's *Works*, 1711, p. 226. L. T. S.]

## SIR HENRY HERBERT, 1623—1636.

To the Duchefs of Richmond, in the kings abfence, was given *The Winter's Tale*, by the K. company, the 18 Janu. 1623. Att. Whitehall.

Upon New-years night, the prince only being there, *The First Part of Sir John Falstaff*, by the king's company. Att Whitehall, 1624 [Page 228]

For the king's players. An olde playe called *Winter's Tale*, formerly allowed of by Sir George Bucke, and likewyfe by mee on Mr. Hemmings his worde that there was nothing profane added or reformed, thogh the allowed booke was miffinge; and therefore I returned it without a fee, this 19 of Auguft, 1623.

-[Received] from Mr. Hemmings, in their company's name, to forbid the playing of Shakespeare's plays, to the Red Bull Company, this 11 of April 1627, £5. 0. 0. [Page 229]

On Saterday the 17<sup>th</sup> of Novemb. [miftake for 16<sup>th</sup>] being the Queen's birthday, *Richarde the Thirde* was acted by the K. players at St. James, wher the king and queene were prefent, it being the firft play the queene fawe fince her M.<sup>ty</sup>s delivery of the Duke of York. 1633.

On tufday night at Saint James, the 26 of Novemb. 1633, was acted before the King and Queene, *The Taminge of the Shrew*. Lik.

On Wenfday night the firft of January, 1633, *Cymbeline* was acted at Court by the Kings players. Well likte by the Kinge. [pages 233, 234]

The *Winter's Tale* was acted on thurfday night at Court, the 16 Janua. 1633, by the K. players, and likt [page 236]

*Julius Cæsar*, at St. James, the 31 Janu. 1636 [page 239]

*Sir Henry Herbert's Office Book, manuscript quoted in Malone's Historical Account of the English Stage, Variorum vol. iii, pages as given above.*

[“The office-book of Sir Henry Herbert contains an account of almost every piece exhibited at any of the theatres from August 1623, to the commencement of the rebellion in 1641” (*Malone*, III, p. 59), but it “does not furnish us with a regular account of the plays exhibited at court every year” (p. 228). The above are all the entries which relate to Shakespere’s plays from this manuscript as quoted by Malone (see *note*, after, p. 323); but Sir Henry Herbert left several other papers, from which Malone gives us the following notices of Shakespere’s plays. Out of twenty “stock-plays” of the Red Bull actors (afterwards called the King’s servants), from 1660 to 1663, three were Shakespere’s, viz. *Henry the Fourthe*, *Merry Wives of Windsor*, and *Othello*. Out of a list of sixty-seven plays entered by Sir H. Herbert from 5 Nov. 1660 to July 23, 1662, only three were Shakespere’s, viz. 8 Nov. 1660, *Henry the Fourth*; 9 Nov., *The Merry Wives of Windsor*; 8 Dec., *The Moore of Venise*. In another of his lists dated Nov. 3, 1663, we have *Henry the 5th*, *Taming the Shrew*, *Macbeth*, and *K Henry 8*, the last three marked as “revived” plays. Downes the prompter’s list of the stock-plays of the king’s servants, from the Restoration to 1682, gives only *Henry IV*, Part I, *Merry Wives of Windsor*, *Othello*, and *Julius Caesar*, of Shakespere’s. All these particulars seem to belong to the company of Red Bull actors, afterwards called the king’s servants (*Malone*, III, pp. 272—276). Sir Wm. Davenant’s company acted between about 1660 and 1671, *Pericles*, *King Lear*, *Hamlet*, *King Henry VIII*, *Romeo and Juliet*, *Twelfth Night*, and as altered by Davenant, *Macbeth* and *The Tempest* (*ib.* p. 277): after 1671, they acted *King Lear*, as altered by Davenant and Shadwell, *Timon of Athens*, *Macbeth*, and *The Tempest*. The “United companies” acted between 1682 and 1695, in Lincoln’s Inn Fields, *Othello*, *Midsummer Night’s Dream*, and *The Taming of the Shrew*—the two last being altered. “Dryden’s *Troilus and Cressida*, however, the two parts of *King Henry IV*, *Twelfth Night*, *Macbeth*, *King Henry VIII*, *Julius Caesar*, and *Hamlet*, were without doubt sometimes represented in the same period: and Tate and Dufey furnished the scene with miserable alterations of *Coriolanus*, *King Richard II*, *King Lear*, and *Cymbeline*. Otway’s *Caius Marius*, which was produced in 1680, usurped the place of our poet’s *Romeo and Juliet* for near seventy years. \* \* \* Dryden’s *All for Love*, from 1678 to 1759, was performed instead of our author’s *Antony and Cleopatra*; and Davenant’s alteration of *Macbeth* in like manner was preferred to our author’s tragedy, from its first exhibition in 1663, for near eighty years” (*ib.* pp. 287-291).

We thus get official notices of fifteen of Shakespere’s plays, that were acted or accustomed to be acted between 1623 and 1663, by the king’s players and the Red Bull actors. The notes for the next thirty years show us ten of Shakespere’s own (of which five were other than the previous fifteen), and ten of Shakespere’s plays altered by various writers, which were performed before the end of our century (1692). L. T. S.]

## SIR HENRY HERBERT, 1629-31.

1629. The benefitt of the winters day from the kinges company being brought mee by Blagrove, upon the play of *The Moor of Venise*, comes, this 22 of Nov. 1629, unto—9*l.* 16*s.* 0*d.*
1631. Received of Mr. Benfelde, in the name of the kings company, for a gratuity for ther liberty gaind unto them of playenge, upon the cefation of the plague, this 10 of June, 1631—3*l.* 10*s.* 0*d.*—This was taken upon *Pericles* at the Globe.
1631. Received of Mr. Shanke, in the name of the kings company, for the benefitt of their summer day, upon y<sup>e</sup> second daye of *Richard y<sup>e</sup> Seconde*, at the Globe, this 12 of June, 1631—5*l.* 6*s.* 6*d.*

*MS. of Sir Henry Herbert, printed by Malone in his Historical Account of the English Stage, 1821. Variorum, iii. 177.*

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[Sir Henry Herbert was Master of the Revels to James I, Charles I, and Charles II. From his Office Book, now lost, Malone printed many interesting details, from which I gather those which refer to the acting of Shakespere's plays during the period over which its entries extend, from 1623 to 1642. Under date 1628, Herbert notes that the king's company "have given mee the benefitt of too dayes in the yeare, the one in summer, thother in winter, to bee taken out of the second daye of a revived playe, att my owne choyse." (Malone, iii. p. 176.) Three of these benefits, as seen above, were taken on plays of Shakespere. See before, pp. 321, 322. L. T. S.]

## ROBERT BURTON, 1624.

When *Venus* ranne to meet her rose-cheeked *Adonis*, as an  
 elegant \* Poet of ours sets her out, Shakespeare.

——the bushes in the way  
*Some catch her necke, some kisse her face,*  
*Some twine about her legs to make her stay,*  
*And all did covet her for to embrace.*

Part 3. Sec. 2. Memb. 2. Subs. 2.

\* \* \* \* \*

And many times those which at the first sight cannot fancy or affect each other, but are harsh and ready to disagree, offended with each others carriage, [like *Benedict* and *Betteris* in the \* Comedy] & in whom they finde many faults, by \* Shakespeare, this living together in a house, conference, kissing, colling, & such like allurements, begin at last to dote insensibly one upon another.

*Part 3. Sec. 2. Memb. 2. Subs. 4. The words in [ ]  
 appear for the first time in the 3rd Edition, 1628. [Fo.]*

\* \* \* \* \*

Who ever heard a story of more woe,  
 Then that of Juliet and her Romeo?

Part 3. Sec. 2. Memb. 4.

*The Anatomy of Melancholy. 2nd Edition. 1624. [Fo.]  
 pp. 371 (misprinted 372), 380, 427. Edition 1676. [Fo.]  
 pp. 284, 298, & 332, the "Members" differ in this  
 edition.*

For the lines quoted in the first extract Burton trusted to his memory, for in his own copy in the Bodleian Library, [8°. *M. 9. Art. B.S.*,] they run thus :

"the bushes in the way,  
Some catch her neck, some kisse her face,  
Some twine about her thigh to make her stay :  
She wildly breaketh from their strict embrace."

*Venus and Adonis*, 1602. 8vo. st. 146. (Sign. C v.)

The second line, which is exactly as Burton quotes it, has lost the words "by the." In the British Museum copy of the same edition, that line runs thus :

"Some catch her by the neck, some kisse her face." (Sign. C v.)

The omission was probably detected after a few copies had been pulled, and corrected before the edition was worked off. The Edinburgh edition 1627 was evidently printed from one of the uncorrected copies of the edition of 1602, for it reads

"Some catch her neck, and some doe kisse her face " (p. 36),

eking out the line by the addition of "and" and "doe."

In the second extract, the parenthesis, "like Benedict and Betteris in the comedie," was added in the third edition of Burton's book, issued in 1628. We get *Benedicte and Betteris* for *Much ado about nothing*, ante, p. 242. "Betteris" is phonetic spelling : Beatrice was doubtless vulgarly so pronounced. The Duchess of Newcastle, in one of her *Sociable Letters*, printed in our second volume, spells the name *Rettrice* ; so also in *Eastward Hoe*, before, p. 150. D'avenant, too, in *The Man's the Master*, has the name *Bettris*. Leonard Digges, however (under date 1640), gives her three syllables.

The third extract quotes the concluding couplet of *Romeo and Juliet*. They run thus in the old folio :

"For never was a story of more woe  
Than this of Juliet and her Romeo "

The old editions of *The Anatomy of Melancholy* bear the dates, 1621, 1624, 1628, 1632, 1638, 1651-2, 1660 and 1676. The British Museum has copies of all of them. That of 1651-2 was the first published after Burton's death (January, 1639). The first edition (1621) only contains the second of the passages quoted, without the words in [ ]. C. M. I



## E. S. (B. of D.) 1624

These ambi-dexter *Gibionites*, are like the *Sea-calves*, *Crocodiles*, *Otters* & *Sea-colt*, *Aristotle* & *Plinie* speake of, which are one while in the water, other-while a land for their greater booties : justly tearmed *Dubia* by *Ifodore*, in that being *Natatilia* & *Grassabilia*, men know not where to find them : for they are like *Hamlets ghost*, *hæc igitur ubique*, here and there, and every where, for their owne occasion.

*Anthropophagus : the Man-Eater. London. 1624. p. 14.*

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[The author is here speaking of time-servers and flatterers ; the probability that he had himself seen the play gives the allusion additional interest. Mr. Elliot Browne conjectures from this that the stage business of the ghost "was as prominent a feature of the early representation as it has been in later times" (*Athenæum*, Nov. 13, 1875). L. T. S.]

## JOHN GEE, 1624.

The *Jefuites* being or having *Actors* of such dexteritie, I see no reason but that they should set up a company for themselves, which surely will put down *The Fortune, Red-bull, Cock-pit, & Globe*. Onely three exceptions some make against them \* \* \* \* The third abatement of the honor and continuance of this Scenicall company is, that *they make their spectators pay to deare for their Income*. Representations and Apparitions from the dead might be seene farre cheaper at other Play-houses. As for example, the *Ghost* in *Hamblet*, *Don Andreas Ghost* in *Hieronimo*. As for flashes of light, we might see very cheape in the Comedie of *Piramus* and *Thisbe*, where one comes in with a Lanthorne and Acts *Mooneshine*.

*New Shreds of the old Snare. Containing The Apparitions of two new female Ghosts, &c* 1624. pp 17, 20.

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As to the ghost in *Jeronymo*, see after, Randolph, 1651. C. M. I.

JOHN FLETCHER (*died* 1625).-

It was not poyson, but a sleeping potion  
 Which she received, yet of sufficient strength  
 So to bind up her senses, that no signe  
 Of life appeard in her, and thus thought dead  
 In her best habit, as the custome is  
 You know in Malta, with all ceremonies  
 She's buried in her families monument,  
 In the Temple of St. *John*; i'll bring you thither,  
 Thus, as you are disguis'd; some fix howers hence  
 The potion will leave working.

*The Knight of Malta, Act IV. sc. i; Beaumont  
 and Fletcher's Works, 1647. [Fol.]*

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[The *Knight of Malta* is by Fletcher only, according to Dyce; by Fletcher and Middleton, according to Fleay, who says it was written before 1619. The above passage is certainly in imitation of Friar Lawrence' speech, Act IV. sc. i. of *Romeo and Juliet*. P. A. Daniel.]

[See *ante*, p. 198.]

\* JOHN FLETCHER (*and another*) (*died 1625*).

“the faire dames,  
 Beauties, that lights the Court, and makes it shew  
 Like a faire heaven, in a frosty night :  
 And mongst these mine, not poorest,———

*The Noble Gentleman. Act I. sc. i. Beaumont  
 and Fletcher's Works. Fol. 1647.*

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[The date of this play is uncertain, as well as the name of the second writer who had a hand in it. The lines given above seem to be in imitation of the following from *Romeo and Juliet*, Act I. sc. ii.—

“ At my poor house, look to behold this night  
 Earth treading stars, that make dark heaven light :

\* \* \* \* \*

Such amongst view of many, mine being one,” etc.

P. A. Daniel.]

[See also *ante*, p. 202.]

RICHARD JAMES, 1625. *circa*

*To my noble friend S<sup>r</sup> Henry Bouchier.*

Sir Harrie Bouchier, you are descended of Noble Auncestrie, and in y<sup>e</sup> dutie of a good man loue to heare and see fair reputation preserved from slander and oblivion. Wherefore to you I dedicate this edition of Ocleve, where S<sup>r</sup> Iohn Oldcastel apeeres to have binne a man of valour and vertue, and only lost in his own times because he would not bowe under the foule superstition of Papistrie

A young Gentle Lady of your acquaintance, having read y<sup>e</sup> works of Shakespeare, made me this question. How S<sup>r</sup> John Falstaffe, or Fastolf, as he is written in y<sup>e</sup> Statute booke of Maudlin Colledge in Oxford, where everye day that society were bound to make memorie of his soul, could be dead in y<sup>e</sup> time of Harrie y<sup>e</sup> Fift and again live in y<sup>e</sup> time of Harrie y<sup>e</sup> Sixt to be banished for cowardice: Whereto I made answer that it was one of those humours and mistakes for which Plato banisht all poets out of his commonwealth. That S<sup>r</sup> John Falstaffe was in those times a noble valiant souldier, as apeeres by a book in y<sup>e</sup> Heralds Office dedicated unto him by a Herald who had binne with him, if I well remember, for the space of 25 yeeres in y<sup>e</sup> French wars; that he seems also to have binne a man of learning, because, in a Library of Oxford, I find a book of dedicating Churches sent from him for a present unto Bishop Wainflete, and inscribed with his own hand. That in Shakespeares first shew of Harrie the fift,<sup>1</sup> the person with which he undertook to playe

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<sup>1</sup> [The 1st Part of *Henry IV* is here meant. The words "Harrie the fift" are the same in both MSS. L. T. S.]

a buffone was not Falstaffe, but Sir Jhon Oldcastle, and that offence beinge worthily taken by Personages descended from his title (as peradventure by many others also whoe ought<sup>1</sup> to have him in honourable memorie, the poet was<sup>1</sup> putt to make an ignorant shifte of abusing Sir Jhon Falstophe, a man not inferior of Vertue, though not so famous in pietie as the other, who gave witnesse unto the truth of our reformation with a constant and resolute Martyrdom, unto which he was purfued by the Priests, Bishops, Moncks, and Friers of those days.

*Dedication to Sir Henrye Bouchier, prefixed to The Legend and Defence of the Noble Knight and Martyr Sir Jhon Oldcastle James MS. 34, Bodleian Library, Oxford Printed by Mr. J. O. Halliwell Philipps in his work, entitled, On the Character of Sir John Falstaff, as originally exhibited by Shakespeare in the two parts of King Henry IV. 1841. [12mo.] pp. 19, 20.*

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<sup>1</sup> A line omitted in Grenville MS., *to have—was.*

Compare this Extract with the following :

“One word more, I beseech you ; if you be not too much cloyd with Fat Meate, our humble Author will continue the Story (with *Sir John* in it) and make you merry, with faire *Katherine of France* : where (for any thing I know) *Falstaffe* shall dye of a sweat, unlesse already he be kill’d with your hard Opinions : For *Old-Castle* dyed a Martyr, and this is not the man.”

Epilogue to 2 *Henry IV.*

[John Weever, in the dedication of his *Mirror of Martyrs*, 1601, speaking of his poem, says that it “some two yeares agoe was made fit for the Print ; that so long keeping the corner of my studie, wherein I vse to put waste paper : This first trew Oldcastle thought himselfe iniurde, because he might not bee suffered to sustaine the second Martyrdome of the Presse.” Mr. Collier sees in this an allusion to “the second false Oldcastle,” of Shakespeare’s creation. *Bibliographical Account*, vol ii p. 498. (See note as to Oldcastle and Falstaff, after, George Daniel, 1647.)

Oocleve’s *Legend & Defence of Sir John Oldcastle* appears never to have been printed, a fate which Richard James’ edition of the poem also shared, though he added many notes to its 73 stanzas. The British Museum Grenville MS. XXXV, is another copy, the dedication in it differing slightly in spelling from the Bodleian MS. L. T. S.]

## BEN JONSON, 1625.

*Prologue.* Wee aske no fayour from you ; onely wee would  
entreate of Madame Expectation——

*Expect.* What, Mr Prologue ?

*Pro.* That your Ladi-ship would expect no more then you  
understand.

*Expect.* Sir, I can expect enough.

*Pro.* I feare, too much, Lady, and teach others to do the like

*Expect.* I can doe that too, if I have cause.

*Pro.* Cry you mercy, *you never did wrong, but with just  
cause.*

*The Staple of News. Printed 1631. Induction. [In folio edition  
of Jonson's Works, Vol. II, with title-page, dated 1640.]*

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[“This is meant as a satire on a line in Shakespeare’s *Julius Caesar*, though it nowhere occurs as it is here represented.” Whalley’s edition of Ben Jonson’s Works, 1756, vol. iv. p. 128. See also Gifford’s edition of Jonson’s Works, 1816, vol. v. p. 162, note ; see also note, after, p. 349. L. T. S.]

\* BEN JONSON, 1626.

*Enter SKOGAN, and SKELTON in like habits, as they liv'd.*

626. Ben Jonson. *The Fortunate Isles*. Masques  
Works, Vol. ii. p. 136, ed. 1640.

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From 'in his habit as he liv'd.'—*Hamlet*, III. iv. 135.

F. J. F.



## MICHAEL DRAYTON, 1627.

*Shakespeare* thou hadst as smooth a Comicke vaine,  
 Fitting the focke, and in thy natural braine,  
 As strong conception, and as Cleere a rage,  
 As any one that traffiqu'd with the stage.

"To my most dearely-loved friend HENRY REYNOLDS, Esquire,  
 of Poets and Poesie." *Elegies, at the end of the Battaille of  
 Agincourt [and other poems]*. 1627. p. 206.

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Professor David Masson in his admirable *Life of Sir William Drummond*, 1873 (p. 113), appears to refer this epistle to the date 1619-1620. Langbaine and others refer to it as "a Censure of the Poets," but the above is the correct title. There is a copy of the Edition of Drayton's "Poems collected into one volume," with title bearing date 1620, in the Grenville Library, and a copy of the same Edition, with titles bearing date 1619, in the British Museum Library: but the Epistle "on Poets and Poesie" is not in either. We believe it was first printed in this collection of 1627, which contains an entirely different set of poems to that of 1620. C. M. L.

## \* JOHN MILTON, 1627.

Seu puer infelix indelibata reliquit  
 Gaudia, & abrupto flendus amore cadit,  
 Seu ferox tenebris iterat Stygia criminis ultor,  
 Conscia funereo pectora torre movens.

*Elegia prima ad Carolum Diodatum.  
 Elegiarum Liber primus. Poems of  
 Mr. John Milton, both English and  
 Latin, compos'd at several times.  
 1645. p. 13 of second paging.*

[Warton, in his edition of Milton's Poems, 1791, p. 425, points out that Milton, describing tragedy on the stage, perhaps intends *Romeo* in the first couplet here given; and either *Hamlet* or *Richard the Third* in the second. Warton, however, confesses that the allusions are loose and do not exactly correspond. Dr. Ingleby sends the passage for insertion. Cowper thus renders these lines :—

“ As when from bliss untasted torn away,  
 Some youth dies, hapless, on his bridal day,  
 O! when the ghost, sent back from shades below,  
 Fills the assassin's heart with vengeful woe.”

*Latin and Italian Poems of Milton, translated  
 into English Verse, 4to. 1808. p. 11.*

L. T. S.]

1628.

The Pr  
ince of  
Walles  
his spee  
ch.  
165  
[I. ii. 199  
—221.]  
[1 *Hen. IV.*]

Aprill  
14

Anno  
Domin  
1628

I Know you all, and will<sup>1</sup> a while  
vphold, the vnyokt humor of youre  
idleneffe yet herein will I immitate the  
funne who doth permit the basē contagio-  
us clouds, to smother vp his beauty from  
the world that when hee please againe to  
be him selfe, being wanted; he may be  
more wondered at; <sup>2</sup>of vapours that did  
seeme to strangle him, If all the yeare  
were playing holy dayes, to sport would  
be as tedious as to worke, But when thay  
feldum cum, that wisht fro<sup>3</sup> cum and no-  
thing pleaseth but rare accidents. so when  
this loose be hauiour I throw off, and  
pay the debt I neuer promised by how  
much better than my word<sup>4</sup> I am, by so  
much shall I fal[f]ifie mens hopes, and like  
bright mettell one a fullen ground, My re-  
fromation<sup>4</sup> glittering ouer my fault, shall  
show more goodly, and attract more eyes,  
than<sup>5</sup> that wich hath no<sup>6</sup> foile to set it forth  
Ile so offend to make offence a skill, redemi-  
ng time, when men think least I will,

Egerton MS. 2446, British Museum, leaf 13. [This leaf only from Shak-  
spere. Catalog of Addit. MSS., 1882, p. 295.]—F. J. F.

<sup>1</sup> 'I' here, crost out.

<sup>2</sup> The copier has left a line out here:

'By breaking through the foule and vgly mists.'

<sup>3</sup> they wisht for.

<sup>4</sup> reformation.

<sup>5</sup> ? MS. when.

<sup>6</sup> Qr reads 'soile', Fr 'soyle'. I think the MS. writer meant 'foile'.

## ROBERT GELL, 9 August, 1628.

On teufday his Grace was present at y<sup>e</sup> acting of<sup>1</sup> K. Hen. 8 at y<sup>e</sup> Globe, a play bespoken of purpose by himself; whereat he stayd till y<sup>e</sup> Duke of Buckingham was beheaded, & then departed. Some say, he should rather have seen y<sup>e</sup> fall of Cardinall Woolsey, who was a more lively type of himself, having governed this kingdom 18 yeares, as he hath done 14.

*Letter from Robert Gell to Sir Martyn Stuteville, Harl.*

*MS. 383, fo. 65. Printed in the Shakespeare Society's Papers, 1845, vol. ii. p. 151.*

<sup>1</sup> "of" repeated twice in MS.

[“His Grace” who bespoke the performance of *Henry VIII.* was the Duke of Buckingham, “Baby Charles” “Steenie.” The “fall of Cardinall Woolsey” is perhaps Chettle’s play of *Cardinal Wolsey* mentioned in Henslowe’s Diary (Shakespeare Society, ed. 1845, pp. 189, 194). Dr Furnivall, however, thinks that Gell did not mean that Buckingham might have appropriately seen another play, but that he might have staid to see the end of *Henry VIII.*, and the fall of Wolsey in it. L. T. S.]

*A Newsletter, 1628.*

Part of the passage quoted on the previous page, from Robert Gell's letter of Aug. 9, 1628, occurs, says Mr. George Bullen, Keeper of Printed Books in the British Museum, in an earlier newsletter from "Lond. August 1, 1628," among the MSS. of Sir Charles Isham, Bart., at Lamport Hall. It is followed by a second notice of the Duke of Buckingham having seen *Henry VIII.*—

"On Teufday his Grace was p<sup>r</sup>sent at y<sup>e</sup> acting of King Henry 8 at y<sup>e</sup> Globe, a play bespoken of purpose by himselfe, w<sup>at</sup> he stayed till y<sup>e</sup> Duke of Buckingham was beheaded & then departed.

"On Wenefday his Grace was also spectator of y<sup>e</sup> Rape of Lucrece at y<sup>e</sup> Cocke-pitt. . . .

"Another Dicto. . . .

"This day sevensnight his Grace was at Cheefwick to visit y<sup>e</sup> Earles of Sōmerfett & Banbury, and on y<sup>e</sup> L<sup>ds</sup> day<sup>e</sup> aft<sup>r</sup>noon againe there w<sup>th</sup> y<sup>e</sup> Earle of Somerfett at bowles. At his going thith<sup>r</sup> he sent for y<sup>e</sup> Earle of Holland being at the fermon to have come forth & rid w<sup>th</sup> him, but he came not forth. On munday they dined at Cheefwick w<sup>th</sup> y<sup>e</sup> Earle of Somerfett & aft<sup>r</sup> bowled againe.

"On teufday was a play at y<sup>e</sup> Globe of y<sup>e</sup> downfall of y<sup>e</sup> great Duke of Buckingham, w<sup>unto</sup> y<sup>e</sup> Savoian Ambaffadour, y<sup>e</sup> Duke, Earle of Hollande & oth<sup>rs</sup> came, yet stayed only y<sup>e</sup> disgracing not v<sup>e</sup> beheading of y<sup>e</sup> great Duke of Buck."

*Athenæum*, Oct. 18, 1879, p. 497, col. 2. See also Mr. Bullen's letter in *The Athenæum* of Oct. 25, p. 529. The Rape of Lucrece was by *Tho. Heywood*.—F. J. F.

## ABRAHAM COWLEY. BETWEEN 1628 AND 1631.

Away got I<sup>1</sup>; but e'er I farre did goe  
 I flung (the Darts of wounding *Poetrie*)  
 Thefe two or three sharpe curfes backe: may hee  
 Bee by his Father in his study tooke,  
 At *Shakespeares* playes, instead of my *L. Cooke*.

*A Poeticall Revenge Minor poem, in Silva, or Divers copies of Verses made upon sundry Occasions. Added to Poeticall Blossomes. 2nd edition, 1636, sign. E 6, back.*

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<sup>1</sup> [The point of this is, the pert school-boy Cowley in Westminster Hall flinging his "darts" against the foppish young lawyer who has thrust him from his seat. The poems in "Silva" are among those which Cowley himself says, "I wrote at school from the age of ten years, till after fifteen" (Preface to *Poems*, leaf a 3, back, ed. 1656), and which he first printed in 1633 and 1636. They are afterwards found in the "Second Parte" of his "Works." L. T. S.]

## \* PHILIP MASSINGER, 1629.

*Paris.* Sir, with your pardon,  
 I'll offer my advice ! I once observ'd  
 In a Tragedie of ours, in which a murther  
 Was acted to the life, a guiltie hearer  
 Forc'd by the terror of a wounded conscience  
 To make discoverie of that, which torture  
 Could not wring from him. Nor can it appeare  
 Like an impossibilitie, but that  
 Your Father looking on a covetous man  
 Presented on the Stage as in a mirror  
 May see his owne deformity, and loath it.

*The Roman Actor. A Tragedie. 1629, sign. D 2.*

See *Hamlet*, Act II. scene ii. :

"The play's the thing  
 Wherein I'll catch the conscience of the king."

[This may or may not be an allusion to *Hamlet* : Massinger may have had in his mind some of the incidents in real life which probably suggested the scene to Shakespere himself, or have remembered the same ideas in the old play, *A Warning to Fair Women*, 1599. See R. Simpson's *School of Shakespere*, 1878, Vol. II, pp. 212—216, 311, where some tales of the kind are narrated. L. T. S.]

## BEN JONSON, 1629—1630.

No doubt some mouldy tale,  
 Like *Pericles*; and stale  
 As the Shrieve's crufts, and nasty as his fish-  
   scraps, out [of] every dish  
 Throwne forth, and rak't into the common tub,  
   May keepe up the *Play-club* :  
 There, fwEEPings do as well  
 As the best order'd meale.  
 For, who the relish of these ghefts will fit,  
 Needs set them, but, the almes-basket of wit.

*Ode*, [first line, *Come leave the loathed stage*] appended to *The New Inn, or The Light Heart*. 1631. [12mo.] *Sign. H 2.*

---

Ben Jonson's verses were written as a vent for his indignation, after the failure of *The New Inn* in 1629 had left him straitened and discomfited.

Owen Feltham's verses, p. 346, are a clever parody on Jonson's: Jug, Pierce, Peck, and Fly, are characters in Jonson's play. "Discourse so weighed" refers to the third and fourth Acts of *The New Inn*.

T. Randolph, T. Carew, and J. Cleveland all wrote odes to console Ben for his disappointment, and to win him back to his work. What an irritable, self-seeking, praise-loving old genius he was!

[The word ending the third line is usually printed with a dash after it, *scraps* in the next line beginning with a large S. The above is the form of the print of 1631. L. T. S.]



## JOHN MILTON, 1630.

*An Epitaph on the admirable Dramaticke Poet,*

W. SHAKESPEARE.

- What neede<sup>1</sup> my *Shakespeare* for his honour'd bones,  
 The labour of an Age, in piled stones  
 Or that his hallow'd Reliques should be hid  
 4 Under a starre-ypointing Pyramid ?  
 Dear Sonne of Memory, great Heire of *Fame*,  
 What needst thou such dull<sup>2</sup> witnessse of thy Name ?  
 Thou in our wonder and astonishment  
 8 Haft built thy selfe a lasting<sup>3</sup> Monument :  
 For whil't to th' shame of slow-endavouring Art  
 Thy easie numbers flow, and that each part,<sup>4</sup>  
 Hath from the leaves of thy unvalued Booke,  
 12 Those Delphicke Lines with deepe Impression tooke  
 Then thou our fancy of her<sup>5</sup> selfe bereaving,  
 Dost make us Marble with too much conceiving,  
 And so Sepulcher'd in such pompe dost lie  
 16 That Kings for such a Tombe would with to die.

*Prefixed to the Second Folio Edition of Shakespeare's Works, 1632 :  
 appended to Shakespeare's Poems, 1640, sign. K<sup>o</sup> 8, and republished  
 in Milton's Poems, 1645, p. 27.*

[In the edition of Milton's Poems, 1645, these lines are headed, "On  
 Shakespear, 1630," this is our only authority for giving them that date.  
 The following variations are found in the three editions : Shakespere's  
 Poems, 1640, is referred to as A ; Milton's Poems, 1645, as B.

<sup>1</sup> *needs* for need, B.<sup>2</sup> *live-long* for lasting, A, B.<sup>3</sup> *our selfe* A, *it self* B, for *her selfe*.<sup>4</sup> *weake* for dull, A, B.<sup>5</sup> *heart* for part, A, B.

L. T. S.]

We have the choice of three early printed versions of Milton's lines :  
 1. The commendatory verses prefixed to the Folio Edition of Shakespeare, 1632. 2. Those appended to the unauthorised edition of Shakespeare's Poems, published in 1640. 3. The edition of Milton's poems published in 1645. We have preferred the first and least pleasing of the three, as being, unquestionably, Milton's first draft of the lines : allowing, of course, that *part* is a press-error for "hart" (*i. e.* heart).

The expression "star-ypointing pyramid" was doubtless intended to signify, *pointing to the stars* : and the prefix *y* is similarly used by Sackville, in his legend, entitled, *The Complaint of Henry Duke of Buckingham* (Sackville-West's Ed., 1859, p. 140).

"Sans earthly guilt ycausing both be slain."

(See *Notes and Queries*, 4th S., iv, p. 331.) Had the line in Milton run

"Under a star-ypointed pyramid,"

the sense would have been, under a pyramid surmounted with a star. (See Marsh's *Lectures*, edited by Dr. Wm. Smith, 1862, Lecture xv, p. 232, note.) One is reminded of some lines attributed to Shakespeare, quoted by many editors and biographers of Shakespeare.

"Not monumentall stone preserves our fame,  
 Nor skye-aspiring piramids our name,"

and the assertion, that each heart hath

"Those delphic lines with deep impression took,"

recals a passage in Shakespeare's *Lucrece*, where he speaks of

"The face, that map which deep impression bears,  
 Of hard misfortune caued in it with tears."

Coleridge wrote lines 7, 8, 15, 16, on the margin of one of Donne's letters to the Lady G., opposite the following passage :

"No prince would be loath to die that were assured of so fair a tomb to preserve his memory." (Notes Theological, Political, and Misc., 1853, p. 258.)

Milton's meaning, however, is this. Every heart, by the plastic power of fancy, takes deep impression of Shakespeare's lines. Then, by deprivation of fancy, we are turned to marble ; and we thus become an *inscribed monument* to Shakespeare. But the conceit is affected, and the conjugate use of "whilst" and "then" in these verses is, to say the least, very unusual. C. M. I.

\* JOHN TAYLOR, THE WATER POET, 1630.

I am no looner eased of him, but *Gregory Gandergoose*, an Alderman of *Gotham*, catches me by the goll, demanding if *Bohemia* be a great Towne, and whether there bee any meate in it, and whether the last fleet of ships be arrived there.

*Taylor's Travels to Prague in Bohemia. Works, 1630, iii. p. 90.*

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[This seems to be a good-humoured laugh at Shakespere's blunder in the *Winter's Tale*, in placing Bohemia near the sea, in which he followed Greene's *Pandosto*, the story on which he founded his play. See before, p. 275 L. T. S.]

## JOHN TAYLOR, THE WATER POET, 1630.

And laft he laughed in the Cambrian tongue, & began to declare in the Utopian ſpeech, what I have here with moſt diligent negligence Tranſlated into the Engliſh Language, in which if the Printer hath placed any line, letter or fillable, whereby this large volume may be made guilty to be underſtood by any man, I would have the Reader not to impute the fault to the Author, for it was farre from his purpoſe to write to any purpoſe, ſo ending at the beginning, I ſay as it is applawſefully writton and commended to poſterity in the Midſummer nights dreame. If we offend, it is with our good will, we came with no intent, but to offend, and ſhew our ſimple ſkill.

*To Nobody. Epistle prefixed to Sir Gregory Nonsense; his news from no place. Works (collected by himself), 1630. [Fol.] [First piece in the Second Part.] C M I.*

## OWEN FELTHAM, 1630 ?

*Jug, Pierce, Peck, Fly*, and all  
 Your Jefts so nominal,  
 Are things so far beneath an able Brain,  
 As they do throw a stain  
 Through all th' unlikely plot, and do displease  
 As deep as *Pericles*,  
 Where yet there is not laid  
 Before a Chamber-maid  
 Discourse so weigh'd, as might have serv'd of old  
 For Schools, when they of Love & Valour told.

*Lusoria or, Occasional Pieces, first printed as an addition to the eighth edition of Feltham's Resolves, 1661, folio. No. xx. An answer to the Ode, Come leave the loathed Stage, &c. (See extract and note on p. 341.)*

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[This verse was subsequently printed, with minor alterations, in *Parnassus Biceps*, 1656. See vol. ii, p. 64. M.]

“*Anonimos*,” 1630.

One travelling through *Stratford upon Avon*, a Towne most remarkeable for the birth of famous *William Shakespeare*, and walking in the Church to doe his devotion, espyed a thing there worthy observation, which was a tombestone laid more then three hundred years agoe, on which was ingraven an Epitaph to this purpose, I *Thomas* such a one, and *Elizabeth* my wife here under lye buried, and know Reader *I. R. C.* and *I. Chrystoph. Q.* are alive at this houre to witnesse it.

*A Banquet of Feasts or Change of Cheare.* 1630. No. 259.  
*Bodleian Lib.*, 8° L. 78, Art., and 8° M. 27. *Med.* See  
*Collier's Bibliog. and Crit. Account*, ii. pp. 335-6  
 C. M. I.

## BEN JONSON, 1630-37.

De Shakespeare nostrat I remember, the Players have often mentioned it as an honour to *Shakespeare*, that in his writing, (whatsoever he penn'd) hee never blotted out line. My answer hath beene, would he had blotted a thousand. Which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choofe that circumstance to commend their friend by, wherein he most faulted. And to justifie mine owne candor, (for I lov'd the man, and doe honour his memory (on this side Idolatry) as much as any.) Hee was (indeed) honest, and of an open, and free nature: had an excellent *Phantſie*; brave notions, and gentle expressions: wherein hee flow'd with that facility, that sometime it was necessary he should be stop'd: *Sufflaminandus erat*; as *Augustus* said of *Haterius*. His wit was in his owne power; would the rule of it had beene so too. Many times hee fell into those things, could not escape laughter: As when hee said in the person of *Cæsar*, one speaking to him; *Cæsar thou dost me wrong*. Hee replied: *Cæsar did never wrong, but with just cause*: and such like; which were ridiculous. But hee redeemed his vices, with his vertues. There was ever more in him to be prayd, then to be pardon'd.

*Timber: or, Discoveries made upon men and matter: as they have flow'd out of his daily Readings; or had their reflux to his peculiar Notion of the Times. Works: 1641. [Fol.] vol. ii. pp 97-98.*

In the remarks *de Shakespeare nostrati* we have, doubtless, Ben's closet-opinion of his friend, opposed as it seems to be to that in his address to Britain (p. 309), where Ben appears to praise him for that very quality

"wherein he most faulted:" for evidently Shakespeare did not dream of conforming to the Horatian precept (Sat. I, x. 72-73):

"Sæpe stylum, veritas, iterum quæ digna legi sint  
Scripturus."

Though Ben regretted and condemned his friend's rapidity of execution, it does not appear that he assumed (like Cowley, in a passage quoted in the second volume) the right "to prune and lop away" what did not square with his canons of criticism.

In his *Timber*, under the head, *De Stylo, et optimo scribendi genere*, Ben expatiates on the duty of self-restraint in composition. He says (*inter alia dicta*), "No matter how slow the style be at first, so it be labour'd and accurate;" and again, "So that the summe of all is, ready writing makes not good writing; but good writing brings on ready writing: yet, when wee thinke wee have got the faculty, it is even then good to resist it;" &c.

Ben's critique on the passage (as it must have originally stood) in *Julius Cæsar* is captious. The justice of the cause is not inconsistent with wrong inflicted on others beside the expiator. Mr. J. O. Halliwell-Phillips rightly observes, "If *wrong* is taken in the sense of *injury* or *harm*, as Shakespeare sometimes uses it, there is no absurdity in this line. [Cf.] 'He shall have wrong,' 2 *Henry VI*, v. 1." (*Life of Shakespeare*, 1848, p. 185.) Again, in *A Winter's Tale*, v. 1, *Paulina*, speaking of the hapless Queen, says,

"Had she such power,  
She had just cause.  
*Leontes.* She had, and would incense me  
To murder her I married"

That is, she had just cause to incite him to do another a grievous wrong. This is even more amenable to Jonson's censure than the passage which fell under it.

[The line as it stands at present, with the punctuation of the *Globe* edition, is as follows,—

"Know, Cæsar doth not wrong, nor without cause  
Will he be satisfied." Act III, Sc. i, l. 47.

There are no words of Metellus answering to those cited by Jonson, "Cæsar thou dost me wrong." If he quoted correctly (he has the words twice over, see before, p. 332), the folio contains an alteration (the folio of 1623 being the first authority we have for *Julius Cæsar*). Whatever the exact words, it seems to me highly probable that Shakespeare in putting this sentiment on Cæsar's lips, had in his mind the well known maxim, "the King can do no wrong," a phrase which means that the king is but the mouthpiece of the law; and it is consistent with this that Cæsar founds his refusal to pardon *Cimber* upon the law,—"*Thy brother by decree is banished.*" L. T. S.]



\* R. HENDERSON, 1631.

Many *English* and *Romish Iezabels*, *Italian Curtexans*, frying, boyling, and broiling in their luxurious desires, as did that strumpet mentioned by Saint AMBROSE, (after her converted companion) after such as they are enamoured on, yet prevailing no more than that entifing PHRINE with cold ANAXAGORAS, or then wanton *Venus* with *Adonis* in the *Fable*;

*The | Arraignment | of the whole | Creature | Att the Base  
of Religion Reason | and Experience | . . . By R.  
Henderson | . . . 1631. p. 44.*

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[A remarkable book, full of varied allusions to classical, scriptural and contemporary literature. At p. 84 we read: "Yea as carnall men, like that politique Prince in the Poet, are most sad in heart, when they seeme most glad in face." Chaucer is mentioned pp. 199, 256; the *Ship of Fooles*, p. 253; *Faustus*, p. 51, etc.; "King Leir" and his two *unnaturall Daughters*, p. 53; "an Eutopian man," p. 62; and the ways of contemporary lovers, p. 263. Our extract is a possible allusion to Shakspeare's *Venus*. It was noted by G. Thorn Drury in *Notes and Queries*, 9th Series, vol. x, p. 465. M.]

## WYE SALTONSTALL, 1631.

18. *A Chamberlaine.*

**I**S the first Squire that gives entertainment to errant frangers.  
 At your first alighting hee fraight offers you to see a  
 Chamber, but has got the trickes of tradesmen to shew you  
 the worst first. Hee's as nimble as *Hamlets* ghost heere and  
 everywhere, and when he has many guests, stands most upon his  
 pantofles, for hee's then a man of some calling.

*Pictura Loquentes.* / Or / Pictvres / Drawne forth in  
*Characters.* / With a Poeme of a / *Maid.* / By Wye  
 Saltonstall. / Ne Sutor ultra crepidam. / *London,* /  
 Printed by *Tho. Cotes*, and are to be sold / by *Tho.*  
*Slater*, at his shop in the / *Blacke Fryars.* 1631. / sign.  
 E 3, back, E 4.

---

Quoted (with *is* for *Hee's*) from the 2nd ed of 1635 in Mr. Hall-P.'s *Mem. on Hamlet*, p. 22. The first words of the text, B 5, "1. *The World* is a Stage, men the Actors," are too common to be taken as a reference to Shakspeare's like saying.

In no. '21. *A Petty Countrey Faire*, is a bit for Autolycus: "A Ballet-singer may be sooner heard heere than scene, for instead of the violl hee sings to the croud. If his Ballet bee of love, the countrey wenches buy it, to get by heart at home, and after sing it over their milkepayles. Gipsies flocke thither, who tell men of losses, and the next time they looke for their purses, they find their words true." F. J. F

## \*JOHN SPENCER, 1631.

Likewife wee doe order that Mr. Wilſon becauſe hee was a ſpeciall plotter and Contriver of this buſines and did in ſuch a brutiſhe Manuer act the ſame with an Affes head, therefore hee ſhall vpon Tuiſday next from 6 of the Clocke in the Morning till fixe of the Clocke at night ſitt in the Porters Lodge at my Lord Biſhoppes houſe with his feete in the ſtockes and Atttyred with his Aſſe head and a bottle of haye ſett before him and this ſuperſcripcion on his breaft ;

Good people I have played the beaſt  
And brought ill things to paſſe  
I was a man, but thus have made  
Myſelfe a Silly Aſſe.

*Lambeth MS. 1030, art. 5, p. 3.*

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[Among the MSS. at Lambeth Palace is an Order made by the Commiſſary-General, John Spencer, againſt John Williams, Biſhop of Lincoln, for having had "a playe or Tragidie" acted in his houſe on Sunday, 27 September, 1631. The Order includes censure of ſeveral other perſons who appear to have been preſent, the laſt one being as above. A letter from Spencer, cenſuring one of the ladies preſent, occupies the other leaf of the ſame ſheet, in which he notices that ſhe went "to heare ſuch excellent Muſicke, ſuch rare Conceits, and to ſee ſuch Curious Actours." I give this doubtful "alluſion" becauſe ſeveral, following Collier's *Annals of the Stage*, Vol. II, p. 27, have taken for granted that it refers to the *Midſummer Night's Dream*. Beyond theſe notices, however, there is nothing to tell with certainty what the play was. Near the bottom of page 3, in the margin have been written the words "the play M Night Dr," but theſe are

evidently the work of a later hand and have been written over an erasure : they are not in the hand of either Laud, Lincoln, or Spencer, or of the endorser of the paper, but look like a bad imitation of old writing. No reliance can therefore be placed upon them.

Elsewhere Spencer speaks of the play as a *comedy* ; if Wilson were not the author, at least he had a large share in the arrangement of it. In a *Discourse of Divers Petitions*, 1641, p. 19, speaking of Bp. Lincoln and this presentment, Spencer says, "one Mr. Wilson a cunning Musition having contrived a curious Comodie, and plotted it so, that he must needs have it acted upon the Sunday night, for he was to go the next day toward the Court ; the Bishop put it off till nine of the clock at night." L. T. S.]

## RICHARD BRATHWAIT, 1631.

Thirdly, *Books* treating of light subiects, are Nurseries of wantonneffe: they instruct the loose Reader to become naught; whereas before, touching naughtineffe, he knew naught. A story of the rape of *Ganimesdes*, or of light *Lais* in *Eurypedes*, are their daily Lectures. *Plato's* Diuine Philosophy, or *Dicæarchus* pious Precepts of Morality, must vaile to *Alcæus*, or *Anacreons* wanton Poesie. *Venus* and *Adonis* are vnfitting Comforts for a Ladies bosome. Remoue them timely from you, if they euer had entertainment by you, lest, like the *Snake* in the fable, they annoy you.

*The English Gentlewoman* [Engraved—Title, in 10 compartments] . . . by *Richard Brathwait* . . . London. / Printed for / Michaell Sparke / and are to be / Sould, at the / Blew Bible / in / Greene Arboi. / 1631. / p. 139.

J. O. HILL.-P. (revized).

Loves enteruiew betwixt *Cleopatra* and *Marke Anthony*, promised to it selfe as much secure freedome as fading fancy could tender; yet the last Scene clozed all those Comicke passages with a Tragicke conclusion.—*ib.* p. 197.

## PETER HEYLYN, 1631.

Sir *Iohn Fastolfe* . . . (as certainly he was a wise and valiant Captaine, however<sup>1</sup> on the stage, they haue bene pleased to make merry with him).

*The | Historie | Of | That most famous Saint and Souldier | of Christ  
Iesus ; | St. George | of Cappadocia . | . . . The Institution  
of the most Noble Order of | St. George, named the Garter. | A  
Catalogue of all the Knights thereof untill this present. | By Pet.  
Heylyn. | . . . London. | Printed for Henry Seyle, and are to  
be sold at his | Shop, the signe of the Tygers-head in St. Pauls |  
Church-yard. 1631. (4to.) p. 308.*

Noted in B. Quaritch's General Catalogue, p. 2,235, no. 22,827.—F. J. F.

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<sup>1</sup> The third edition of 1633, p. 344, reads 'though' for 'however', and begins the parenthesis with 'though'.

## ANON. 1631.

One lately hauing taken view of the Sepulchres of so many Kings, Nobles, and other eminent persons interred in this Abbey of Westminster, made these rimes following, which he called

A *Memento* for Mortalitie.

\*       \*       \*       \*       \*

Then bid the wanton Lady tread,  
Amid these mazes of the dead.  
And these truly vnderstood,  
More shall coole and quench the blood,  
Then her many sports a day,  
And her nightly wanton play.  
Bid her paint till day of doome,  
To this fauour she must come.

*Ancient Fomerall Monuments* . . . . composed by the  
Studie and Travels of John Weeuer. London, 1631, p.  
492-3 (partly quoted in Mr. Hall.-P.'s *Memoranda on*  
*Hamlet*, 1879, p. 64).

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The last two lines are from Hamlet's prose (V. i. 181-3, Camb.): "Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this fauour she must come."

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Is it likely that the following stanza in an "Ode ad B. J." (Ben Jonson), by "Jo : Earles," ab. 1630 A.D., MS. Addit. Brit. Mus. 15,227, ff. 44, bk, alludes to the *Pericles* of which Shakspeare wrote part?

"Sat est, si anili tradita de colo  
Fabella lusit murcida Periclem.  
Jocosque semesos, et ipso  
Dicta magis repetita mimo."

Mr. Hall.-Phillipps called attention to it in *N. & Q.*, Oct. 30, 1880, p. 343, col. 2. —F. J. F.

\* JAMES SHIRLEY, 1631.

The Schoole of Complement.

Actus quartus, Scena prima.

\* \* \* \* \*

*Bub[ulcus]*. O that I were a flea vpon his lip,  
There would I fucke for euer, and not flkip.

The / Schoole / of / Complement. / As It Was Acted / by  
her Maesties Seruants at the / Priuate house in Drury  
Lane. / — *Hæc placuit semel.* / By J. S. / London, /  
Printed by E. A. for Francis Constable, and are to be  
sold at / his shop in Pauls Church-yard, at the signe of  
the Crane. 1631. / (The play was afterwards cald  
*Love-Tricks.*)

---

Probably parodying *Romeo and Juliet*, II. ii. 23:

O that I were a gloue vpon that hand,  
That I might touch that cheek.

J. O. HIL.-P.



## THOMAS HEYWOOD, 1631.

*Goodl[ack]*. You are not mad 'ir? You say you love her.

*Spenc[er]*. Never question that.

*Goodl.* Then put her to't, win Opportunity, Shees the best bawd.

*The [.Fair Maid / of the West, Or / A Girle worth Gold. /  
The first part / . . . Written by T[homas] H[eywood] /  
London / . . . 1631, p. 4.*

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[This last bit is borrowed from *Lucrece*, 876, 886, 'O Opportunity, . . thou notorious bawd!']

We are indebted to Mr. D. L. Thomas, of the University of Kansas, for this reference. M.]

## \* PHILIP MASSINGER, 1632.

*Livio.* To dye the beggers death with hunger, made  
Anatomies while we live, cannot but cracke  
Our heart-strings with vexation.

*Ferdinand.* Would they would breake,  
Breake altogether, how willingly like *Cato*  
Could I teare out my bowells, rather then  
Looke on the conquerors insulting face,  
But that religion, and the horrid dreame  
To be suffer'd in the other world denyes it.

*The Maid of Honour.* 1632. [4to.] *Sign. E 3.*

---

[See *Hamlet*, Act III. scene i. ll. 78—80.

Part of the two last lines seem to be a reminiscence of Hamlet's famous words,—

“But that the dread of something after death,  
The undiscover'd country from whose bourn  
No traveller returns, puzzles the will  
And makes us rather bear those ills we have  
Than fly to others that we know not of.”

L. T. S.]

[Noted by Dr. Elze, in his edition of *Hamlet*, 1882, p. 256, as alluding to Hamlet's Soliloquy in Act III. sc. i. 65—7, 78—80. F. J. F.]

GEORGE CHAPMAN AND JAMES  
SHIRLEY, 1632.

*Lady Lucina.* I did propound a bufineffe to you fir.

*Coronell.* And I came prepar'd to answer you.

*Luc.* Tis very well, Ile call one to be a witneffe.

*Co.* That was not I remember in our Covenant,  
You fhannot neede. *Luc.* Ile fetch you a booke to fware by.

*Co.* Let it be *Venus* and *Adonis* then,  
Or *Ovids* wanton Elegies, *Aristotles*  
Problemes, *Guy of Warwicke*, or *Sr. Beavis*,  
Or if there be a Play Booke you love better,  
Ile take my oath upon your Epilogue.

*The Ball, a Comedy.* 1639, sign. H.

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[This play, according to Gifford, was licensed in 1632, and first printed in 1639 (*Works of James Shirley, with notes by Gifford and Dyce*, 1833, vol iii. p. 3). L. T. S.]

## THOMAS RANDOLPH 1632.

*Afotus* [addressing the Poets skull]

I scorn thy Lyrick and Heroick strain,  
 Thy tart Iambick, and Satyrick vein.  
 Where be thy querks and tricks? show me again  
 The strange conundrums of thy frisking brain,  
 Thou Poets skull, and say, What's rime to chimney?

(p. 60.)

\* \* \* \* \*

*Sexton.* ~ It had been a mighty favour once, to have kiss'd these  
 lips that grin so. \* \* Oh! if that Lady now could but behold  
 this physnomie of hers in a looking-glasse, what a monster would  
 she imagine herself? Will all her perrukes, tyres and drestes,  
 with her chargeable teeth, with her ceruffe and pomatum, and  
 the benefit of her painter & doctor, make this idol up again?

Paint Ladies while you live, and plaister fair,  
 But when the house is fallne 'tis past repair.

(p. 61.)

\* \* \* \* \*

*Afotus.* Phœbus whip  
 Thy lazy team, run headlong to the West,  
 I long to taste the banquet of the night.

(p. 19.)

*Simo.* That I should have so ravishing a face,  
 And never know it!—Miser that I was!

I will go home & buy a looking glasse  
To be acquainted with my parts hereafter.

(p. 46.)

*Tyndarus.* Pamphilus, welcome : Shake thy forrows off,  
Why in this age of freedome dost thou fit  
A captiv'd wretch? I do not feel the weight  
Of clay about me. Am I not all aire?  
Or of some quicker element? I have purg'd out  
All that was earth about me, and walk now  
As free a fowl as in the feparation.

(p. 24.)

*The Jealous Lovers. A Comedie. 1632.*

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[The whole scene (sc. iii. Act IV.) from which the two first of these extracts are taken recalls strongly the grave-digger's scene in *Hamlet*, and is worth reading with it ; though the expressions are not absolutely repeated, the author must have had Shakespere in his mind when he wrote. The third extract is another use of the idea expressed in the first three lines of Juliet's speech, *Rom. & Jul.*, Act III. sc. ii. The fourth may recall the last part of Gloucester's soliloquy, *Rich. III.*, Act I. sc. ii.

The fifth resembles the sentiment in Cleopatra's ecstatic words at her death (*Ant. and Cleop.*, Act V. sc. ii. l. 292), but need not necessarily have been borrowed from Shakespere. See notes before, pp. 121, 319. There is some interest, as Prof. Dowden remarks, in noting the involuntary tribute to Shakespere from Randolph, a professed pupil of Jonson, who would probably look on him as the dramatist by art, and who talked of Shakespere as having written for money. See extracts from his *Hey for Honesty*, 1651. L. T. S.]

*Anonymous, 1632.*

*Upon the Effigies of my worthy Friend,  
the Author*

*Master William Shakespeare,  
and his Workes.*

Spectator, this Life's Shaddow is ; To see  
The truer image and a livelier he  
Turne Reader. But, observe his Comicke vaine,  
Laugh, and proceed next to a Tragicke straine,  
Then weepe ; So when thou find'st two contraries,  
Two different passions from thy rapt soule rise,  
Say, (who alone effect such wonders could)  
Rare *Shake-speare* to the life thou dost behold.

*Prefixed to the Second Folio Edition of Shakespeare's  
Works ; 1632. C. M. I.*

## I. M. S., 1632.

*On Worthy Master Shakespeare  
and his Poems.*

A Mind reflecting ages past, whose cleere  
 And equall surface can make things appeare  
 Distant a Thousand yeares, and represent  
 Them in their lively colours just extent.  
 5 To outrun hasty time, retrieve the fates,  
 Rowle backe the heavens, blow ope the iron gates  
 Of death and Lethe, where (confused) lye  
 Great heapes of ruinous mortalitie.  
 In that deepe duskie dungeon to discerne  
 10 A royall Ghost from Churles; By art to learne  
 The Phyiognomie of shades, and give  
 Them suddaine birth, wondring how oft they live.  
 What story coldly tells, what *Poets* faine  
 At second hand, and picture without braine  
 15 Senselesse and fouldesse shoves. To give a Stage  
 (Ample and true with life) voyce, action, age,  
 As *Plato's* yeare and new Scene of the world  
 Them unto us, or us to them had hurld.  
 To raise our auncient Soveraignes from their herse  
 20 Make Kings his subjects, by exchanging verse.  
 Enlive their pale trunks, that the present age  
 Joyes in their joy, and trembles at their rage:  
 Yet so to temper passion, that our eares  
 Take pleasure in their paine; And eyes in teares  
 25 Both weepe and smile; fearefull at plots so sad,  
 Then, laughing at our feare; abus'd, and glad

- To be abus'd, affected with that truth  
 Which we perceive is false; pleas'd in that ruth  
 At which we start; and by elaborate play  
 30 Tortur'd and tickled; by a crablike way  
 Time past made pastime, and in ugly fort  
 Disgorging up his ravaine for our sport——  
 ——While the *Plebeian* Impe, from lofty throne,  
 Creates and rules a world, and workes upon  
 35 Mankind by secret engines; Now to move  
 A chilling pittie, then a rigorous love:  
 To strike up and stroake down, both joy and ire;  
 To steere th' affections; and by heavenly fire  
 Mould us anew. Stolne from ourselves——  
 40 This, and much more which cannot be exprest,  
 But by himselfe, his tongue and his owne brest,  
 Was *Shakespeares* freehold, which his cunning braine  
 Improv'd by favour of the ninefold traine.  
 The buskind Muse, the Commicke Queene, the ground  
 45 And lowder tone of *Clio*; nimble hand,  
 And nimbler foote of the melodious paire,  
 The Silver voyced Lady; the most faire  
*Calliope*, whose speaking silence daunts.  
 And she whose prayse the heavenly body chants.  
 50 These joyntly woo'd him, envying one another  
 (Obey'd by all as Spouse, but lov'd as brother)  
 And wrought a curious robe of fable grave  
 Fresh greene, and pleasant yellow, red most brave,  
 And constant blew, rich purple, guiltlesse white  
 55 The lowly Ruffet, and the Scarlet bright;  
 Branch'd and embroydred like the painted Spring  
 Each leafe match'd with a flower, and each string  
 Of golden wire, each line of filke; there run  
*Italian* workes whose thred the Sifters spun;



- 60 And there did sing, or seeme to sing, the choyce  
 Birdes of a forraine note and various voyce.  
 Here hangs a mossie rocke ; there plays a faire  
 But chiding fountaine purled : Not the ayre,  
 Nor cloudes nor thunder, but were living drawne,
- 65 Not out of common Tiffany or Lawne.  
 But fine materialls, which the Muses know  
 And onely know the countries where they grow.  
 Now, when they could no longer him enjoy  
 In mortall garments pent ; death may deftroy
- 70 They say his body, but his verse shall live  
 And more then nature takes, our hands shall give.  
 In a lesse volumne, but more strongly bound  
*Shakespeare* shall breath and speake, with Laurell crown'd  
 Which never fades. Fed with Ambrosian meate
- 75 In a well-lyned vesture rich and neate.  
 So with this robe they cloath him, bid him weare it  
 For time shall never staine, nor envy teare it

*The friendly admirer of his  
 Endowments.*

I. M. S.

*Prefixed to the Second Folio Edition of Shakespeare's Works.*

The compiler has followed the example of all his predecessors in treating the letters I. M. S. as the initials of the author's name : so he has placed them at the head of this noble composition. But it has not been without compunction that he has made this concession : for he is inclined to believe that those letters signify the words *In Memoriam Scriptoris*. The fact is—what has been often recognised—that this magnificent tribute to Shakespeare's worth is a sort of rival to that of Ben Jonson, thus ennobling the second folio, as Jonson's had graced the first. Now Jonson declared his poem to be *In Memory of the (deceased) Author*, &c. ; so it is natural to look for some echo of this description in the rival poem : and these words might be precisely rendered by *In Memoriam Scriptoris (decessu)*, the last word being quite unimportant. This reading leaves the field clear for conjecture on the identity of the Friendly Admirer. Apart from all attempt to fit the initials on a poet's name, only one conjecture has been made ; viz. that of Boaden,

in his *Inquiry*, 1824, pp. 106, 119. After dismissing the view that I. M. S. meant Jasper Mayne (Student), John Marston (Student, or Satirist), or John Milton (Senior), he advocates the claims of George Chapman, and makes out a plausible case for that admirable poet. A correspondent in *Notes and Queries* (2nd S., VII. 123) suggests J. M. (Scotus), identifying I. M. S. with the person who presented Chapman with the plate prefixed to his *Iliad*, and the probable author of the subscribed couplet, signed "Scotæ Nobilis." Some time back the editor privately proposed to father this poem on Dr. John Donne. There are similarities of diction which countenance this view, and surely Donne was equal to the effort.<sup>1</sup> On the other hand, it is impossible to extract from Donne's poems a piece of equal length which is not disfigured by some lines of amazing harshness; while in the poem of the Friendly Admirer there is little or no interruption to the majestic flow and delicious smoothness of the verse. Its reigning fault is a certain looseness of metaphor. It might serve to lament and praise any great dramatic poet; nothing is accurately significant of Shakespeare's peculiar genius: in this view the "curious robe" woven by the muses is an *eye-sore*: but the description of it is so exquisitely beautiful, that it provides the compensating *eye-salve*. William Godwin (*Life of E. & F. Phillips*, 1815, p. 171, note) suggested that I. M. S. meant *John Milton Senior*: Mr. Collier (*Shakespeare's Works*, 1858, i. p. 257, note) attributed the poem to *John Milton, Student*. The latter view has found an able advocate in Professor Henry Morley. But it is easily shown that the structure of the verse belongs to an earlier period than that of Milton.

The late Mr. Dyce (Ed. of Shakespeare, 1864, vol. i. p. 169) appears to favour the claim preferred for Jasper Mayne: but such an opinion only serves to show how little reliance can be placed upon Mr. Dyce's critical deliverances. The best of Mayne's verses, such as those pointed out by Mr. Dyce, and those praised by the late Mr. Bolton Corney (*Notes and Queries*, 4th S., II. 147) are merely respectable. His worst verses make us wonder what could have been the vanity that prompted them, and the flattery that praised them! Mayne might just as well have composed a poem comparable to *Paradise Lost*, as have written the elegy of the Friendly Admirer. But Mr. Dyce had as little sensibility to the higher graces of poetry as Samuel Johnson. Mr. Hunter's idea, adopted by Singer, and arrived at independently by Watkiss Lloyd, was that I. M. S. were the consonants of the surname of Richard James. If such a poet were to be discovered, the conjecture would still be out of court, for it is not a poet

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<sup>1</sup> [Dr. B. Nicholson has read Donne carefully and often, and can affirm that these lines cannot be by him. This poem seems in some degree to have followed Donne's style, he had various imitators; there is a slight imitation of his pauses and cadence, and in the first part of the poem of his roughness of wording. L. T. S.]

that we require, but *a very great* poet. Besides, in the editor's judgment, "*The Friendly Admirer*" implies that the author was an eminent rival of Shakespeare's who bore him no envy.

A few notes on the text of this poem may be helpful. (It should be remarked that the punctuation of the original print, though somewhat defective, is followed.) The first nineteen couplets consist of six substantive clauses (neither governed by nor governing any verb), terminated by full points, or signs of aposiopesis. These serve to convey the finest possible description of the dramatic function.

Line 20. Read :

"Make Kings his subjects by exchanging verse :"

*i. e.*, by verse which effects the exchange. Lines 40, 41, are echoed by Digges :

"Some second *Shakespeare* must of *Shakespeare* write."

Line 43. Though "the ninefold train" is mentioned, only eight Muses seem to be specified : unless, indeed, "the melodious *pair*" be intended to designate Euterpe, Erato and Terpsichore. A pack of cards used to be called "a *pair* of cards" ; and we still say "a *pair* of stars" : *pair* being a *set of matched things*.

Line 63. "Purléd" : not *purfled* (*i. e.*, *embroidered*, as Boaden understood by it), but *rippled* ; the poet could not say of a picture *purling*. But *purléd* seems to have had also the sense of *embroidered*.

Line 64. "Living drawne"—*i. e.*, drawn as if they were substantial things.

It may be safely asserted that no English encomiastic poem has ever come near this for graceful melodious verse and mastery of language. It is, besides, so free and unstudied, that one might well believe it was written "without blot." C. M. I.

## WILLIAM PRYNNE, 1632.

\* Ben Johnsons,  
Shackspeers, and  
others

Shackspeers  
Places are  
printed in  
the best  
Crowne  
paper, far  
better than  
most Bibles.

† Above forty  
thousand  
Play-bookes  
have been  
printed and  
vented within  
these two yeares

\* Some Play-bookes since I first undertooke this subject, are growne from *Quarto* into *Folio*; which yet beare so good a price and sale, that I cannot but with griefe relate it, they are now† new-printed in farre better paper than most Octavo or *Quarto Bibles*, which hardly finde such vent as they: And can then one *Quarto* Tractate against Stage-playes be thought too large, when as it must assault such ample Play-houſe *Volumes*? Besides, our *Quarto*-Play-bookes since the first sheetes of this my Treatise came unto the Presse, have come forth in such ‡ abundance, and found so many customers, that they almost exceede all number, one studie being scarce able to holde them, and two yeares time too little to peruse them all.

*Histrion-Mastix. The Players Scourge or Actors Tragædie.* 1633. [4to.] (Address "To the Christian Reader." fo. 1, back.)

[In 1648-9 was printed *Mr. William Prynne, his defence of Stage plays, or a Retraction of a former Book of his called Histrion-Mastix*, which he indignantly declared to be "a meere forgery and imposture," and, notwithstanding the sufferings he had undergone for the book, declared his adhesion to *Histrion-Mastix*, in a broad-side sheet, dated 10 Jan. 1648, headed: *The Vindication of William Prynne Esquire, From some Scandalous Papers and Imputations newly Printed and Published*, &c. (Brit. Museum, Press-mark 669 f. 13/67.). The "forgery" bears testimony to the custom in acting women's parts, — "men or boyes do wear the apparel of women, being expressly forbidden in the Text. To this I answer, first, that if this be all, it is a fault may be easily amended; and we may do in England, as they do in France, Italy, Spain, and other places, where those which play womens parts, are women indeed." (p. 7.) L. T. S.]

SH. ALLN. BK.—L

B B

## SIR ASTON COKAINE, 1632.

Thou more then Poet, our *Mercurie* (that art  
*Apollo's* Messenger, and do'st impart  
 His best expressions to our eares) live long  
 To purifie the flighted English tongue,  
 That both the *Nymphes* of *Tagus*, and of *Poe*,  
 May not henceforth despise our language so.  
 Nor could they doe it, if they ere had seene  
 The matchlesse features of the faerie Queene;  
 Read *Johnson*, *Shakespeare*, *Beaumont*, *Fletcher*, or  
 Thy neat-limnd peeces, skilfull *Massinger*.

*Commendatory Verses prefixed to Massinger's Emperour of  
 the East.* 1632. [4<sup>ta</sup>.] C. M. I.

## THOMAS HEYWOOD, 1632.

- [1] *Guy*. Brother, if I knew where to go to warre,  
I would not stay in *London* one houre longer.  
*Char[les]*. An houre! By heauen I would not stay a  
minute  
*Eust[ace]*. A minute, not a moment. Would you put  
a moment  
Into a thousand parts, the thousandth part,  
Would not I linger, might I go to warre.

[sig. B 3, b]

\* \* \*

- [2] *Clow[ne]*. Captaine, a prize! wee two were affailed by  
two hundred, and of them two hundred, we kild all  
•but these two: these are the remainder of them that  
are left alive.

[sig. D 2, b]

*The Foure Prentises of | London | With the Conquest  
of Jerusalem. | . . . Written and newly revised by  
Thomas Heywood, | . . . 1632.*

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The first passage refers to

*As You Like it*, IV, i. 'He that will divide a minute into a thousand parts, and break but a part of the thousandth part of a minute in the affairs of love,' etc.

The second refers to Falstaff's exaggerations to Prince Hal in *Henry IV*, iii.

We are indebted to Mr. D. L. Thomas, of Kansas University, for these references. M.]

## JOHN MILTON, 1632—1638.

Then to the well-trod stage anon,  
 If *Jonson's* learned flock be on,  
 Or sweetest *Shakespeare*, Fancy's child,  
 Warble his native wood-notes wild.

*L'Allegro*, ll. 131—134. *Poetical Works of John Milton*, by David Masson. Vol. II, pp. 205, 422.  
*Milton's Poems*. 1645 [12 mo.], p. 36.

C. N. --

## JOHN HALES, OF ETON. Before 1633.

In a Conversation between Sir *John Suckling*, Sir *William D'Avenant*, *Endymion Porter*, Mr. *Hales of Eaton*, and *Ben Johnson*, Sir *John Suckling*, who was a profess'd admirer of *Shakespeare*, had undertaken his Defence against *Ben. Johnson* with some warmth; Mr. *Hales*, who had sat still for some time, hearing *Ben* frequently reproaching him with the want of Learning, and Ignorance of the Antients, told him at last, "That if Mr. *Shakespeare* had not read the Antients, he had likewise not stolen any thing from 'em; [a fault the other made no Conscience of] and that if he would produce any one Topick finely treated by any of them, he would undertake to shew something upon the same Subject at least as well written by *Shakespeare*."

*Some Account of the Life of Mr William Shakespeare, prefixed to the edition of his Works by Nicholas Rowe. 1709. Vol. I, p. xiv.*

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[Rowe gives no authority for this anecdote, but we find another version of it given as from the mouth of Dryden by Charles Gildon in an essay addressed to Dryden in 1694.

"To give the World some Satisfaction, that *Shakespeare* has had as great a Veneration paid his Excellence by men of unquestion'd parts, as this I now express for him, I shall give some Account of what I have heard from your Mouth, Sir, about the noble Triumph he gain'd over all the Ancients by the Judgment of the ablest Critics of that time.

"The Matter of Fact (if my Memory fail me not) was this, Mr. *Hales*, of *Eaton*, affirm'd that he wou'd shew all the Poets of Antiquity, outdone by *Shakespeare*, in all the Topics, and common places made use of in Poetry.



The Enemies of *Shakespear* wou'd by no means yield him so much Excellence : so that it came to a Resolution of a trial of skill upon that Subject ; the place agreed on for the Dispute, was Mr. *Hales's* Chamber at *Eaton* ; a great many Books were sent down by the Enemies of this Poet, and on the appointed day, my Lord *Falkland*, Sir *John Suckling*, and all the Persons of Quality that had Wit and Learning, and interested themselves in the Quarrel, met there, and upon a thorough Disquisition of the point, the Judges chose by agreement out of this Learned and Ingenious Assembly, unanimously gave the Preference to *Shakespear*. And the Greek & Roman Poets were adjudg'd to Vail at least their Glory in that to the English Hero. I cou'd wish, Sir, you wou'd give the Public a juster Account of this Affair, in Vindication of that Poet I know you extremely esteem, and whom none but you excels." (Some Reflections on Mr. Rymer's 'Short View of Tragedy' and an Attempt at a Vindication of *Shakespear*. *Miscellaneous Letters and Essays*, 1694, pp. 85, 86.)

The anecdote seems to have had some foundation in truth, for Dryden himself reports *Hales's* saying, "That there was no subject of which any poet ever writ but he would produce it much better done in *Shakespeare*." (*Essay of Dramatic Poesie*, 1668, Scott's ed. of Dryden, 1821, Vol. 15. p. 351.) And Nahum Tate, in the Dedication to his *Loyal General*, 1680, addressed to Edw. Tayler, says, "I cannot forget the strong desire I have heard you express to see the Common Places of our *Shakespear* compar'd with the most famous of the Ancients. \* Our Learned *Hales* was wont to assert 'That since the time of *Orpheus* and the Oldest Poets, no Common Place has been touch'd upon, where our Authour has not perform'd as well.'" P. Des Maizeaux, who collects three of these versions together, in his *Life of the Ever-memorable Mr. John Hales*, 1719 (p. 61, note), adds : "But neither of them [Dryden nor Tate] take notice of the conversation above mention'd, nor do they tell us how that saying came to their knowledge." If the conversation or "disquisition" did take place, as seems highly probable, it must have been before 1633, the year in which Falkland died ; all the other partakers in it survived him. *Hales* was born in 1584, he died in 1656. L. T. S.]

## \* WILLIAM ROWLEY, 1633.

*Alexander.* Good fir, be fatisfied, the Widdow and my fifter  
fung both one fong, and what was't, but *Crabbed age and youth*  
*cannot live together.*

*A Match at Midnight. Act v. sc. I. 1633. [4to.]*  
*Sign. I 2, back.*

---

[This is the first line of the twelfth song in the *Passionate Pilgrim* (*Globe* edition of Works), which is one of those in that collection perhaps written by Shakespere. The song is included in Percy's *Reliques*, Gilfillan's edition, 1853, vol. i., Book ii. 16.

The star \* is appended to this extract, not because there is any doubt about the allusion by Rowley, but because it is not only now doubtful whether Shakespere wrote the song, but after Heywood's printed protest (see before, p. 231) it may not have been generally attributed to Shakespere in 1633, though published under his name. L. T. S.]

## JAS. SHIRLEY, 1633.

There Gold and trash was impudently inferr'd,  
 2[*nd. Courtier*]. And 'twas a taske too insolent, in that point  
 You'd willingly give a pound of your proud flesh  
 To be releaft.

*Roll[iardo.]* I heard a pound of flesh, a Iewes demand once,  
 Twas gravely now remembred of your Lordship—releaft?  
 Fortune, and courtesie of opinion  
 Gives many men Nobility of Birth,  
 That never durst doe nobly, nor attempt  
 Any designe, but fell below their Honors.

The / Bird in a cage. / [II. i.] A Comedie. As it hath  
 beene Presented at the *Phoenix* in *Drury Lane*. The  
 Author James Shirley, / Servant to Her Majesty. . . .  
 London / Printed by *B. Alsop*, and *T. Fawcett*: for  
*William Cooke*, and are to be sold at his Shop neere  
*Furnivals-Inne Gate*, in *Holborne*. 1633. 4to. sign. E. 2.

---

A reference to Shylock, no doubt.—MISS E. PHIPSON.

## THOMAS NABBES, 1633.

*Iam*[es]. How thall we spend the day *Sam* ?

*Sam*. Let's home to our studies and put cafes.

*Iam*. Hang cafes and bookes that are spoyl'd with them. Give me *Iohnson* and *Shakespeare* ; there's learning for a gentleman. I tell thee *Sam*, were it not for the dancing-schoole and Play-houses, I would not stay at the Innes of Court for the hopes of a chiefe Iustice-ship.

Tottenham / Covrt. / A Pleasant / Comedie : / Acted in the  
Yeare MDCXXXIII. / At the private House in *Salisbury-  
Court.* / The Author / Thomas Nabbes. / At London, /  
Printed by Richard Ovlton, for / Charles Greene ; and are  
to be sold / at the Signe of the *White Lyon*, in / Pavls  
*Church-yard.* / 1638. / Act. 3 Scen. 1. p 27.

---

In the list of "The Persons," James and Sam are thus described :

"JAMES. *A wild young gentleman of the Innes of Court.*

SAM. *A fine Gentleman of the Innes of Court, and Brother to BELLAMIE.*"

PONSONBY A. LYONS.

## TH. BANCROFT, 1633.

*But the chaste lay not euery songster weares,  
 Nor of Appollo's sonnes prooue all his heires :  
 'Tis not for all to reach at Shakespeares height,  
 Or think to grow to solid Iohnsons weight,  
 To bid so faire as Chapman for a fame,  
 Or match (your family) the Beaumonts name,*

*Th. Bancroft, before his Glutton's Feaver, 1633,  
 To the Nobly accomplish'd Gentleman, Wolstan  
 Dixie, Esquire. (Roxb. Club reprint, 1817,  
 sign. A2.)*

B. N.

## JOHN FORD, 1633, 1638.

I am wisè enough to tell you I can bound where I see occasion;<sup>17</sup>

'*This pity she's a Whore* (1633). Act II, sc. iv. Ford's Works, ed. Dyce, 1869, i. 144.

<sup>17</sup> *i. e.* jest . . . The words in the text are borrowed from Nic. Bottom, confessedly a very facetious personage.—Gifford.

*ib.* Act V. sc. iv. p. 195-6, let my hot hare have law ere he be hunted to his death, that, if it be possible, he may post to hell in the very act of his damnation.<sup>9</sup>

<sup>9</sup> "This infernal sentiment has been copied from Shakespeare [*Hamlet*, act iii. sc. 3] by several writers who were nearly his contemporaries, *Reed*." —*ib.*

*Love's Sacrifice*, printed 1633.

On p. 65 of Ford's Works, ed. Dyce, vol. ii, Gifford says in a note, "Ford has contrived, by several direct quotations from Shakespeare, to put the reader in mind of Iago, to whom, for his misfortune, D'Avolos bears about the same degree of resemblance that the poor Duke does to Othello." Parts of Act III, scenes ii. and iii. are evidently modelled on *Oth.* III. iii, and the Rev. W. Harrison has kindly noted the following touches in proof of Gifford's remark :—

Ford, *Love's Sacrifice*, Act III,  
Works, vol. ii.

D'Avolos. A shrewd ominous  
token ;

I like not that neither.

Duke. Again ! What is't you like  
not ?

III. ii. *Works*, ii. 63.

Duke. I hear you, Sir ; what is't ?  
Nothing, I protest to your highness.

*ib.* p. 65.

Shakspeare, *Othello*, III. iii.

Iago. Ha ! I like not that.

Othello. What dost thou say ? 35

Iago. Nothing, my lord : or if—I  
know not what.

*D'Av.* Beshrew my heart, but  
that's not so good.

*Duke.* Ha, what's that thou mis-  
likest?

*D'Av.* Nothing, my lord :—but I  
was hammering a conceit of  
mine own.—*ib.* p. 62.

*Oth.* Why dost thou ask?

*Iago.* But for a satisfaction of my  
thought  
No farther harm.

I'll know 't, I vow I will.

Did not I note your dark abrupted  
ends

Of words half spoke? your "wells,  
if all were known"?

Your short "I like not that"? your  
girls and "buts"?

Yes, sir, I did; such broken language  
argues

More matter than your subtlety shall  
hide:

Tell me, what is't? by honour's self,  
I'll know.

*ib.* III. iii. *Works*, ii. 67.

*D'Av.* What would you know, my  
lord!

. . . I know nothing.

*Duke.* Thou liest, dissembler! on  
thy brow I read

Distracted horrors figur'd in thy  
looks. . . .

Speak, on thy duty; we thy prince  
command.

*D'Av.* I trust your highness will  
pardon me . . .

Should I devise matter to feed your  
distrust, or suggest likelihoods  
without appearance. p. 67

*Duke.* The icy current of my  
frozen blood

Is kindled up in agonies as hot  
As flames of burning sulphur.

By heaven, he echoes *Lie*,

As if there were some monster in his  
thought

Too hideous to be shown. Thou  
dost mean something.

I heard thee say but now,—Thou  
likedst not that,

When Cassio left my wife; What  
didst not like?

And, when I told thee—he was of  
my counsel

In my whole course of wooing, thou  
criedst, *Indeed!*

And didst contract and purse thy  
brow together,

As if thou then hadst shov' up in thy  
brain

Some horrible conceit: If thou dost  
love me,

Shew me thy thought.

Therefore these stops of thine fright  
me the more.

*Iago.* Good my lord, pardon  
me. 133

I am to pray you, not to strain my  
speech

To grosser issues, nor to larger reach  
Than to suspicion. 220

*Oth.* Never, Iago. Like to the  
Pontic sea,

Whose icy current and compulsive  
course

Ne'er feels retiring ebb, but keeps  
due on

To the Propontic, and the Helles-  
pont;  
Even so my bloody thoughts, with  
violent pace,  
Shall ne'er look back, ne'er ebb to  
humble love,  
Till that a capable and wide revenge  
Swallow them up.  
Villain, be sure thou prove my love  
a whore. 359  
D'Av. My lord. (p. 69) If not, Be sure of it; give me the ocular  
Duke. proof. . . . 360  
I'll tear thee joint by joint.—Phew!  
methinks Make me to see 't. 364  
It should not be:—Bianca! . . . . or woe upon thy life! 366  
hell of hells!  
Sec that you make it good.

*Secco* . . . Keep your bow close, vixen.\* [*Pinches Morosa*.]

*The Fancies, Chast and Noble* 1638. III. iii.

Ford's Works; ed. Dyce, 1869, ii. 277.

"This is taken from Ancient Pistol's injunction to his disconsolate spouse at parting ['keep close' in Shakespeare's *Henry V*, act ii. sc. 3, where the 4to (not the folio) has "buggle boe."—Dyce], and with her it might have been safely left."—Gifford, *ib*.

*Crabbed age and youth †  
Cannot jump together;  
One is like good luck,  
'Tother like foul weather.*

Fancies, Act IV. sc. i. Ford's Works, 1869, ii. 291.

† This is patched-up from a despicable ditty in the *Passionate Pilgrim*, foolishly attributed to Shakespeare.—Gifford, *ib*. ii. 291. I don't agree with Gifford's 'despicable.'—F.

Neither the lord nor lady, nor the bawd,  
Which shuffled them together, Opportunity, §  
Have fasten'd stain on my unquestion'd name.

*The Lady's Trial* (licenst May 3, 1638, publisht  
1639), Act III. sc. iii. Ford's Works, ed.  
Dyce, 1869, iii. 57.

§ Here Ford had in his thoughts some lines of Shakespeare's *Lucrece*,

"O *Opportunity*, thy guilt is great! . . .  
Thou foul abettor! thou notorious bawd!"—Dyce.



With frightful lightnings, amazing noises ;  
 But now, th' enchantment broke, ‡ 'tis the land of peace,  
 Where hogs and tobacco yield fair increase.

T. Middleton. *Anything for a Quiet Life*, V. iii. *Works*, iv. 499.

‡ Treated by Malone (*Variorum Shakspeare*, 1821, xv. 424-5) as an allusion to Prospero's island, in *The Tempest*. The reference is Dyce's.

For the Middleton-*Witch* and Shakspeare-*Macbeth* references, &c., see Appendix B. F. J. F.

In Middleton's *Mayor of Queenborough*, (*Works*, i. 197,) which Dyce thinks 'was among the author's first attempts at dramatic composition,' but which mentions in Act V. sc. i. 'a play called the *Wild Goose Chase*, that may be Fletcher's,' produced about 1621, Reed says on the following passage, p. 197,

Methinks the murder of Constantino  
 Speaks to me in the voice of 't, and the wrongs  
 Of our late queen, slipt both into one organ.

"Shakespeare seems to have imitated this in the *Tempest*, A. 3 S. 3."

. . . Methought the billows, spoke, and told me of it ;  
 The winds did sing it to me ; and the thunder,  
 That deep and dreadful organ-pipe, pronounc'd  
 The name of Prosper."

But, says Dyce, 'The date of *The Tempest* must be settled before we can determine whether Shakespeare or Middleton was the imitator.'

F. J. F.

SIR JOHN SUCKLING, (?) 1633—41.

*The Prince of darknesse is a Gentleman,  
Mahu, Mohu is his name,*

*The Goblins*, III. i. ed. 1646, p. 25.

The 1643 ed. has "Maha, mahu," p. 26; but the words are rightly "Mahu, Mohu" in *Fragmenta Aurea*, ed. 1658, p. 112:

("The Prince of darkness is a gentleman,  
Modo he's called and Mahu."

*Lear*, III. 148-9.)

"*Pel[legrin]*. I'ft ee'n so? Why then,  
Farewell the plumed Troops, and the big Wars,  
Which made ambition vertue."

*The Goblins*, IV. i. p. 43, ed. 1646.

(*Othello*, III. iii. 349-50, altering 'That make' to 'which made.')

"1 *Th[ief]*. You shall Sir.

Let me see—the Author of *bold Beauchams*, and *Englands Joy*."

"*Po[et]*. The laft was a well writ peice, I assure you,  
A Brittain *I* take it; and *Shakespeares* very way:  
*I* desire to see the man,"

*The Goblins*, IV. i. p. 45, ed. 1646.

[Other likenesses occur in the play, as,]

"*Orsa*. The slave of Chaunce  
One of Fortune's fooles ,

A thing she kept alive on earth  
To make her sport."

*The Goblins*, III. i. p. 33, ed. 1648.

("so we profess  
Ourselves to be the slaves of chance,"

*Winter's Tale*, IV. iv. 551.

"Rom. O, I am fortune's fool."

*R. & J.* III. i. 141.)

"And give out that *Anne* my wife is dead."

. . . . .

"*Na[ffur]*. Rare Rogue in Buckram,  
let me bite thee,"

*The Goblins*, III. i. p. 26, ed. 1646; p. 27, ed. 1648.

(The 'Anne' quotation of Suckling's is meant for

"give out

That Anne my wife is sick and like to die."

*Rich. III*, IV. ii. 57-8.

The second phrase is from Falstaff's "two rogues in buckram suits."—  
*1 Hen. IV*, II. iv. 213.)

"No, no, it must be that  
His anger, and the search declare it;  
The secret of the prison-house shall out I sweare."

*The Goblins*, V. i. p. 49, ed. 1646.

(Cp *Hamlet*, I. v. 14:

"But that I am forbid  
To tell the secrets of my prison-house.")

H. C. HART.

## SIR JOHN SUCKLING, (?) 1633—41

(Died May 7, 1641.)

[*King*]. . The question is, whether we shall rely  
Upon our Guards agen ?

“ *Zir[iff]*. By no meanes Sir ?

Hope on his future fortunes, or their Love

Unto his person, has so sicklied o're

Their resolutions, that we must not trust them,

Besides, it were but needlesse here ; ”

*Aglaura*, Act IV. sc. i. *Fragmenta Aurea*, 1648, p. 33.

(A reminiscence of Hamlet's (III. i. 84-5)

“ And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought.”

—LESLIE STEPHEN ; later, H. C. HART.)

(I also think that in the Epilogue to *Aglaura*,

“ Plays are like Feasts, and every Act should bee  
Another Course, and still varietie :  
But in good faith, provision of wit  
Is growne of late so difficult to get,  
That do we what we can, we are not able,  
Without cold meats to furnish out the Table.”

*Fragmenta Aurea*, 1646, p. 82.

Suckling, as such a perpetual plagiarist from Shakspeare, may have had an eye, in the last line above, to—

“ The funeral baked meats  
Did coldly furnish out the marriage Tables.”

*Hamlet*, I. ii. 180-1.)

*Aglaura* was published in 1638 (Poems, play, etc., of Sir John Suckling, ed. Hazlitt, 1874, I, p. xxxvi.).

H. C. HART.

SH. ALLN. BK.—1.

C C

## SIR JOHN SUCKLING, (?) 1633—41.

"G[rainevert]. So pale and spiritlesse a wretch,  
Drew Priam's curtaine in the dead of night,  
And told him halfe his Troy was burnt——"

*Brennoralt, A Tragedy*, II. i. p. 16 (in *Fragmenta Aurea*), ed. 1646.

(A plagiarism from 2 *Henry IV*, I. i. 70-3 :

"Even such a man, so faint, so spiritless,  
So dull, so dead in look, so woe-begone,  
Drew Priam's curtain in the dead of night,  
And would have told him half his Troy was burnt.")

"Iph[igene]. Will you not fend me neither,  
Your picture when y' are gone?  
That when my eye is famisht for a looke,  
It may have where to feed,  
And to the painted Feast invite my heart."

*The Tragedy of Brennoralt*, V. i. *ib.* 1646, p. 44.

("Betwixt mine eye and heart a league is took  
And each doth now good turn unto the other  
*When that mine eye is famished for a look,*  
Or heart in love with sighs himself doth smother,  
With my loves picture then mine eye doth feast  
*And to the painted banquet bids my heart.*")

*Shakspeare, Sonnet 47.*)

Sir John Suckling, baptized Feb. 10, 1608-9, died 7 May, 1641 (Lysons, *Environs of London*, iii. 588-9).

*Brennoralt* is supposed to have been published in 1639 (Poems, &c. I. xi.), and appears to have been written about the time of the Scotch rebellion in 1639. It was first printed among Suckling's works in 8<sup>vo</sup> 1646 (Halliwell, *Dict. of Old Plays*).

"*Iph.* . . . . Shee's gone :

Shee's gope. Life like a Dials hand hath stolne

From me the faire figure, e're it was perceiv'd."

*The Tragedy of Brennoralt*, V. i. (*in Fragmenta Aurea*), ed. 1646, p. 48.

( " Ah ! yet doth beauty like a dial-hand

Steal from his figure and no pace perceived."

*Shakspeare, Sonnet 104.*)

H. C. HART.

THE  
TWO  
IN OBLE  
KINSMEN:  
Presented at the Blackfriers  
by the Kings Maiefties fervants,  
with great applaufe :

---

Written by the memorable W<sup>or</sup>thies  
of their time ;  
{ M<sup>r</sup>. *John Fletcher*, and } Gent.  
{ M<sup>r</sup>. *William Shakspeare*. }

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[Device]

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Printed at *London* by *Tho. Cotes*, for *John Waterfon*;  
and are to be fold at the figne of the *Crowne*  
in *Pauls Church-yard*. 1634.

[*The Two Noble Kinsmen* was entered in the *Stationers' Registers* on April 8, 1634: "Master Iohn Waterson Entred for his Copy vnder the hands of Sir Henry Herbert and master Aspley warden a Tragē Comedy called the two noble kinsmen by Iohn ffletcher and William Shakespeare vjd."

Shaksperean critics are divided into two main camps concerning Shakspere's part-authorship of the play. The Fletcherian parts are well defined, and generally accepted. The un-Fletcherian parts have been of late ascribed to Massinger, and the tendency nowadays is more and more to discredit the ascription to Shakspere of a share in the play's creation. Mr. Tucker Brooke in his *Shakespeare Apocrypha*, 1908, p. xliii, says: "That portion of *The Two Noble Kinsmen* which is obviously not Fletcher's contains some of the most brilliant of Jacobean poetry. It is not less certain, I think, that it contains no spark of psychological insight or philosophy of life which can in sober moments be thought either worthy of Shakespeare or even suggestive of him." The play is rich in language and poor in structure. M.]



## WILLIAM HABINGTON, 1634.

*To a Friend,**Inviting him to a meeting upon promise.*

May you drinke beare, or that adult'rate wine  
 Which makes the zeale of *Amsterdam* divine;  
 If you make breach of promise. I have now  
 So rich a sacke, that even your selfe will bow  
 T'adore my *Genius*. Of this wine should *Prynne*  
 Drinke but a plenteous glaffe, he would beginne  
 A health to *Shakepeare's* ghof.

*Castara. 1634. The Second Part., [4to.] 8th Poem, p. 52.*

Habington refers to William Prynne, the author of the *Histrio-Mastix* of 1633, from which we have given an extract. He supposes Prynne, under the genial stimulus of his rich sack, to put off the Puritan, and to toast the prince of playwrights. This Prynne is probably the second saint described in *Hudibras*, Part III. C. ii. ll. 421-4 & ll. 1065-6.

There was a former *Histrio-Mastix*, published in 1610, which is said to contain an allusion to Shakespeare's *Troilus and Cressida*, I. iii. l. 73: but there is evidence to prove that it had, by some years, precedence of Shakespeare's play. Some critics have seen in the expression "mastick jaws" an allusion by Shakespeare to the *Histrio-Mastix* of 1610: others an allusion to Decker's *Satyro-Mastix*. Such fancies are wholly without foundation. The word "mastick" in *Troilus and Cressida* means either slimy, or gnashing, in either case conveying a singularly forcible and offensive image of Thersites' jaws. "Mastick" is either from the Greek *μαστίχη*, the gum of the lentisk tree, or from the Latin *mastic*, the equivalent of the Greek *μαστίχαιω*, from *μάσραξ*, the jaws: certainly not from *mastix*, which means a *whip* or *scourge*. C. M. I.

[See on this subject Mr. R. Simpson's arguments in his *School of Shakspeare*, 1878. Vol. I. p. 9.]

## JAMES SHIRLEY, 1634.

[Jacinta, after listening to her several suitors who mutually dispraise each other to her, exclaims],—

Falstaffe, I will beleeeve thee,  
There is noe faith in vilanous man.

*The Example, 1637, Act II, Sc. 2, sign. C 4, back.*

---

Shirley's play, *The Example*, was licensed in 1634, though not printed till later. Jacinta here refers to Falstaff's answer to Prince Hal, 1 Part *Henry IV*, Act II. sc. iv.

"You rogue, here's lime in this sack too : there is nothing but roguery to be found in villanous man." Compare the same sentiment in *Romeo and Juliet*, III. ii, where the nurse says,

"There is no trust  
No faith, no honesty in men."

(See before, p. 283.)

## THO. RANDOLPH, 1634 (?).

*Pen.* VVho would carry you up to *Londoñ*, if the VVaggon-driver should think himself as good a man as his master?

*Dic.* VVhy we would ride thither on our own Hackney-Confiences.

*Pen.* Nay if this were so, the very Tailers though they damn'd you all to hell under their shop-boards, would scorn to come to the making up of as good a man as *Pericles Prince of Tyre*.

Tho. Randolph. *Hey for Honesty*, ed. 1651.

(R. died 1634. See Thomas Randolph, 1651.)—J. O. H.-P.

## ANONYMOUS, 1635.

Hu!h, where is this fidle? in the ayre? I can perceave nothing.

*The Lady Mother*. 1635. Act II. sc. i. Bullen's *Old Plays*, vol. ii. p. 132.

Warne charity, no more inflames my breft

Than does the glowewormes ineffectual fire

The ha[n]d that touches it.

*Ibid.* Act IV. sc. i. p. 178.

The allusions are to *Tempest*, I. ii. 387, and *Hamlet*, I. v. 89-90. The 'file' = defile, *Macbeth* (III. i. 65), occurs later:

Send him (Death) to file thy house,

Strike with his dart thy Children and thyselfe.

*Ibid.* Act V. sc. ii. p. 193.

H. A. EVANS.

Till doomsday alters not complexion:

Death's the best painter then: &c. &c.

Besides the other passages referred to in the above, pages 110 and 137, these may be added: *A Mad World*, III. i., with *Rom. and Jul.*, I. iv. 35; *The Honest Whore*, IV. i., with *Hamlet*, I. v. 29; *Ibid.* IV. iii., with Falstaff's exclamation, 1 *Henry IV.*, V. iii. 51.

One or two of these may be coincidences of expressions used at that time. But none can doubt that Middleton was influenced by Shakspeare, and I add these references, because they bear on the question—Which was the more likely to borrow "Black spirits and white," &c.? though for my own part, I believe it can be shown that these lines were popularly known.—B. N.

## THOMAS HEYWOOD, 1635.

Our moderne Poets to that paffe are driven,  
 Those names are curtal'd which they first had given;  
 And, as we wifht to have their memories drown'd,  
 We scarcely can afford them halfe their found.

*Rob Greene* *Greene*, who had in both Academies ta'ne  
 Degree of Master, yet could never gaine  
 To be call'd more than *Robin*: who had he  
 Profest ought save the *Muse*, Serv'd, and been  
 Free

After a seven yeares Prentifeship; might have  
 (With credit 100) gone *Robert* to his grave

*Christ. Marlo* *Marlo*, renown'd for his rare art and wit,  
 Could ne're attaine beyond the name of *Kit*;  
 Although his *Hero* and *Leander* did

*Thomas Kid.* Merit addition rather. Famous *Kid*

*Thom Watson* Was call'd but *Tom*. *Tom Watson*, though he wrote  
 Able to make *Apollo's* selfe to dote  
 Upon his *Muse*; for all that he could strive,  
 Yet never could to his full name arrive.

*Thomas Nash.* *Tom Nash* (in his time of no small esteeme)  
 Could not a second syllable redeeme.

*Francis Bewmont.* Excellent *Bewmont*, in the formost ranke  
 Of the rar'ft Wits, was never more than *Franck*.

*William Shakespeare* Mellifluous *Shake-speare*, whose enchanting Quill  
 Commanded Mirth or Passion, was but *Will*.

*Benjam.  
Johnson.*

And famous *Johnson*, though his learned Pen

Be dipt in *Castaly*, is fill but *Ben*

*John Fletcher,  
John Webster,  
&c.*

*Fletcher* and *Webster*, of that learned packe

None of the mean'ft, yet neither was but *Jacke*.

*Deckers* but *Tom*; nor *May*, nor *Middleton*.

<sup>1</sup> Sic.

And hee's now but *Jacke Foord*, that once were<sup>1</sup> *John*.

*The Hierarchie of the Blessed Angells. Lib. 4. 1635.*  
*p. 206. [Fo.]*


---

[In the affectionate familiarity of his friends Shakespere "was but Will" or "good Will" (see John Davies of Hereford, before, p. 219), though they did not often express his "curtal'd" name in print. He himself made delicate and skilful use of this common abbreviation in his Sonnets 135 and 136. L. T. S.]

## THOMAS HEYWOOD, 1635.

## C H A P. II.

*A Catalogue of sundry Helluoēs, and great quaffers amongst  
the Grecians: Infamous for their vinosity.*

 Come now to speake of the ancient Carowfers: I will first begin with the merry *Greekes*. From whom the Good-fellowes of this age would borrow that name, and see what frolike healthers I can find amongst them . . . He that dranke immoderately, and above his strength, had the denomination of *Philocothonista*: Among whom *Nestor* a great Old *Nestor*, even in his third age, was numberd; drinker.

He was observed to take his rowse freely, and more at the siege of *Troy*, then the Generall *Agamemnon*, whom *Achilles* upbraided for his immoderate drinking: Neither in the hottest of the battell, was hee ever knowne to venter further then within sight of his Bottle: To whom Sir *Iohn Falstaffe* may not unfitly be compared, who never durst ride [p. 11] without a Pistoll, charg'd with *Sacke*, by his side.

*Philocothonista*, / Or, The / Drvnkard, / Opened, Dis-  
sected, and Anatomized. / [woodcut: see next page]  
London, / Printed by *Robert Raworth*: and are to be sold  
at his house / neere the *White-Hart* Taverne in  
*Smithfield*. 1635.]

"Curious if an allusion to old play of *Tr. & Cr.*"—J. O. HILL-P. Part sent by Dr. Ingleby. The Title to this little book has the well-known foreign cut of some old drunkards<sup>1</sup> at table. I got it from the Ballad Society some time ago to use elsewhere for certain swinish Shakspeareans of our own day, whose performances it represents; but as the occasion has past by, I may as well add the cut here. Falstaff's pistol, or bottle of sack, is in 1 *Henry IV*, V. iii. 51-4.—F. J. F.

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<sup>1</sup> There is an odd list of 25 euphemistic names of a Drunkard, on p. 44, 45.



## SIR H. MILD MAY, 1635.

1635. . Maij. . 6: not farre from home all day att the  
bla: fryers & a play this day Called the More of Venice.

*Sir H. Mildmay's Diary, 1633-1651. MS. Harl.*  
454, leaf 10, back, 5 lines from foot.

Given mainly in Halliwell's *Folio Shakespeare* . . . where the editor says  
of *Othello*:

"It was acted before the King and Queen at Hampton Court on  
December 8th, 1636. . . . A year or two previously, an actress had  
appeared on the English stage in the character of Desdemona."

Unluckily there is no entry in Sir H. Mildmay's accounts at the other end  
of the MS., of what he paid to hear *Othello*, but I suppose it was 3s., or  
that some friend paid for him. In the account for April, 1635, MS. leaf  
173, back, lines 11, 12, are the entries—

	£	s	d
Expended att the bla: fryers—28	00	03	00
for wine to Supper & before	00	01	00

And on turning back to the Diary, leaf 10, back, I find under April 28,  
"this after Noone, I spente att a playe w<sup>th</sup> good Company"—and so forgot  
to say what the play was: probably not one of Shakspeare's, or it would  
have overpowered the recollection of the 'good company.'

Two or three other items from the account (lf. 273, back), including 1s.  
for Fletcher's *Elder Brother*, may interest the reader.

	£	s	d
To Hughe Ap: Jones for the hire of: 2: Coache horses to the Justice seate	00	10	00
To him for the haye of my horses	00	04	06
To Ann Mannfelde for Cowe heeles	00	01	06
To Henry Pinsor In full for his pickture	01	00	00
To a playe eodem Called the Elder Brother	00	01	00
To the poore of bridewell with Mr. Caldewell	00	00	06
To Besse Preston In parte for a bottle of stronge waters: 2: Maij	00	05	00
To El: Preston In full for stronge waters	00	06	00
To Mr. Lea: his Man for a shagge hatt and bands	00	14	00
Expences In boates etc. this: 10 <sup>th</sup> [of May]	00	02	06

[F. J. F.]



## THOMAS CRANLEY, 1635.

[The description of Amanda's room]

And then a heape of bookes of thy devotion  
 Lying upon a shelve close underneath,  
 Which thou more think'ft upon then on thy death.  
     They are not prayers of a griev'd soule,  
     That with repentance doth his finnes condole.  
 But amorous Pamphlets, that best likes thine eyes,  
 And Songs of love, and Sonets exquisit.  
 Among these *Venus*, and *Adonis* lies,  
 With *Salmacis*, and her *Hermaphrodite* :  
*Pigmalion's* there, with his transform'd delight.  
     And many merry Comedies, with this,  
     Where the *Athenian Phryne* acted is.

*The Converted Courtesan*. . . shadowed under the name of  
*Amanda*. 1639. p. 32. [4to.]

---

[The reference to *Venus* and *Adonis* in the description of Amanda's room and its contents is a proof of the popularity of that poem among ladies of the day. See also other examples, after, pp. 430, 471. Cranley's book was licensed by Dr. William Hayward, chaplain to Archbishop Laud, in 1635. L. T. S.]

## JOHN SWAN, 1635.

conclude; and with him who writeth thus, cannot but  
say,

Oh mickle is the pow'rfull good that lies  
In herbs, trees, stones, and their true qualities;  
For nought so vile that on the earth doth live,  
But to the earth some secret good doth give.  
And nought so rich on either rock or shelf,  
But, if unknown, lies ufelesse to it self.  
Therefore who thus doth make their secrets known,  
Doth profit others, and not hurt his own.

*Speculum Mundi. Or A glasse representing the face of the  
world. Cambridge, 1635, p. 299.*

---

[Swan's work, a prose one, is somewhat on the plan of the first week of Du Bartas' Divine Weeks, and is a kind of epitome of the natural science of the day. He concludes that part of the "third day's work" which relates to precious stones, with these four lines quoted from Friar Laurence's speech, *Romeo and Juliet*, Act II. Sc. iii. l. 15. The last four lines appear to have been added by himself. Swan has "good" instead of Shakespeare's "grace" in the first line, "trees" for "plants" in the second, and "secret" for "special" in the fourth.

The quotation was pointed out by Mr. C. E. Browne in the *Athenaeum*, 22 May, 1875. L. T. S.]

## WILLIAM SAMPSON, 1636.

*Cro[s]*. Will he bedrunke?

*Bal[l]*. Most swine-like, and then by the vertue of his good liquor hee's able to convert any Brownistcall sifter.

*Cro[s]*. An excellent quality!

*Bal.* Nay, in that moode, you shall have him, instead of presenting *Pyramus*, and *Thisbe*, personate *Cato Censorious*, and his three sons, onely in one thing he's out, one of *Cato's* sons hang'd himselfe, and that he refer's to a dumbe show;

*The | Vow | Breaker. | or, | The Faire Maide | of Clifton. |*  
*In Nottinghamshire as it hath beene diuers times Acted*  
*by | severall Companies with great applause. | By*  
*William Sampson. | . . . London. | Printed by Iohn*  
*Norton and are to be sold by | Roger Ball at the signe*  
*of the Golden | Anchor in the Strand, neere Temple-*  
*Barre, 1636. | Sign. I, back.*

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Perhaps this alludes to the sub-play in *M. N. Dr.*—F. J. F.

## JOHN TRUSSELL, 1636.

After the solemnitie [Henry V.'s Coronation] past, the next day hee caused all his wonted Companions to come into his  
 King *Henry* [V] prefence, to whom hee used these words; It is  
 taketh leave sufficient, that for many yeares together, I have  
 of his antient fashioned my selfe to your unruly dispositions, and  
 companions have (not without some reluctance, in the very  
 action) followed you in your debosht and swaggering courtes, I  
 have to my sorrow and shame, I may say to thinke of it, irregularly  
 wandered, in all rude and unseemely manner in the vast  
 wilderness of ryot and unthriftinesse, whereby I was almost  
 made an alian, to the hearts of my Father and Allyes, and in  
 their opinions violently carried away by your meanes from grace,  
 by keeping you company, therein I have so vilified my selfe that  
 in the eyes of men, my prefence was vulgar and stale, and like  
 the Cuckow in Iune, heard but not regarded. One of you being  
 convented before the Lord chiefe Iustice for misusing a sober-  
 minded Citizen, I went to the publique Sessions house, and  
 stroke him on the face, and being by him deservedly committed  
 to the *Fleet*, (for which act of justice I shall ever hold him  
 worthy the place, and my favour, and wish all my Iudges to  
 have the like undaunted courage, to punish offenders of what  
 ranke soever) it occasioned my Father to put mee from my place  
 in Councell, appointing it to bee supplied by my younger  
 Brother, how often have I by your animation committed thefts,  
 even on my Fathers and my owne Receivers, and robd them of  
 the money provided for publicke appointments, to maintaine your  
 midnight revellings and noone beselings; But it is time now to  
 SH. ALLN. BK.—I. D D

give a period to these exorbitant, and unbefitting courses, and to salve the wounds my intemperance hath made in my [p. 93] reputation, and to turne over a new leafe, and not only to decline the company of such misleaders of yours, but desert their conditions, of all therefore I straightly charge and command you, and every one of you, that from henceforth untill you haue settled your selves in a more orderly course of life, and redeeme[d] your pawnd credits, with faire and regarded behauiour, hereafter upon paine of forfeiture of your heads, not to appeare in my prefence, nor to come within the verge of my Court; For what is past I will grant you my pardon, and withall, because I know sometimes necessity will cripple honesty, I will allow each of you a competency of maintenance, as a stocke to begin a course whereby to live orderly hereafter; But take heed of relapsing, for the least complaint of ill-behaviour of any of you hereafter, if proved, shall forfeit your pardons, and exclude my favour for ever: which resolution of mine I will never breake, and so without attending any reply hee departed.

A / Continuation / Of The Collection / Of The History of /  
*England*, Beginning Where / Samvel Daniell / Esquire  
 ended, &c.— By I. T. London, / Printed by M. D. for  
*Ephraim Dawson*, / and are to bee sold in Fleet-street  
 at the signe of the Rainebowe / neere the inner Temple-  
 gate. 1636. / p. 92-3.

---

The passages alluded to are (1) in the Prince's speech, as King, to Falstaff, 1 *Henry IV*, II. iv. 491, "hence forth nere looke on me, thou art violently carried awaie from grace, there is a diuell haunts thee in the likeness of an olde fat man;" and (2) in Henry IV's speech to Prince Hal in 1 *Henry IV*, III. ii. 41 and 75-6:

Had I so lauish beene,  
 So common hackneid in the eyes of men,  
 So stale and cheape to vulgar companie,  
 Opinion that did helpe me to the crowne,

JOHN TRUSSELL, AND ANON., 1636.

403

Had still kept loyall to possession,  
And left me in reputelesse banishment,  
A fellow of no marke nor likelihoode.

44

\* \* \* \* \*

So when he had occasion to be seene,  
He was but as the Cuckoe is in Iune,  
Héard, not regarded . . . .

76

That some, if not much of the speech put by Trussell into Henry V's mouth is due to the perversion of History in Shakspeare's plays, few readers will doubt. How unjustly Prince Hal's character was represented in these plays, Mr. Alex. Ewald has shown, from contemporary documents, in his late book, *Stories from the Record Office*, a collection of articles that have appeared in divers journals. Mr. Hill-P. noted the fact of there being a *Hen. IV* allusion in the 1685 edition of Trussell.—F. J. F.

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ANON., 1636.

One askt another whether or no hee had ever read Venus & Diogenes."

*The Booke of Bulls baited with two Centuries of bold Jest*, 1636.

J. O. HILL-P.

SIR JOHN SUCKLING, *about 1636—1641.**A Supplement of an imperfect Copy of Verses  
of Mr. Wil. Shakespears.*

## 1

One of her hands, one of her cheeks lay under,  
 Cozening the pillow of a lawful kisse,  
 Which therefore fwel'd and seem'd to part afunder,  
 As angry to be rob'd of such a blisse:  
 The one lookt pale, and for revenge did long;  
 Whilst t'other blufh't, cause it had done the wrong.

## 2

Out of the bed the other fair hand was  
 On a green sattin quilt, whose perfect white  
 Lookt like a Dazie in a field of graffe,  
<sup>1</sup> And shew'd like unmelt snow unto the fight, <sup>1 Thus far  
Shak'-speak.</sup>  
 There lay this pretty perdue, safe to keep  
 The rest o th' body that lay fast asleep.

## 3

Her eyes (and therefore it was night) close laid,  
 Strove to imprison beauty till the morn,  
 But yet the doors were of such fine stuffe made,  
 That it broke through, and shew'd itself in scorn.  
 Throwing a kind of light about the place,  
 which turnd to smiles ftill as 't came near her face.

Her beams (which some dul men call'd hair) divided  
 Part with her cheeks, part with her lips did sport,  
 But these, as rude, her breath put by still; some  
 Wifelyer downwards fought, but falling short,  
 Curl'd back in rings, and seem'd to turn agen  
 To bite the part so unkindly held them in.

*Fragmenta Aurea. A Collection of all the Incomparable  
 Peeeces, written by Sir John Suckling. And published  
 by a Friend to perpetuate his memory. Printed by his  
 rume Copies. 1646. p. 29-30. [8vo.]*

The first nine lines are from the *Rape of Lucrece*, ll. 386—396.

Suckling would appear to have employed a version of Shakespeare's poem which materially differs from that known to us. Each stanza of *The Rape of Lucrece*, in all the old copies, has seven lines; the complete one given by Suckling has but six. But it is more likely that he curtailed and otherwise altered Shakespeare's lines. The relative stanzas run thus in *England's Parnassus*, 1600, p. 396: as they do in the Quarto of *Lucrece*, 1594,—except that the latter has "cheeke lies" in the first line, and slight differences of spelling and punctuation.

"Her Lilly hand her rosie cheekes lie under,  
 Coosning the pillow of a lawful kisse,  
 Who therefore angry, seemes to part in sunder,  
 Swelling on eyther side to want his blisse,  
 Betweene whose hills her head entombed is;  
 Where, like a vertuous monument she lyes,  
 To be admird of lewd unhallowed eyes.

Without the bed her other fayre hand was  
 On the greene Coverlet, whose perfect white  
 Shewd like an Aprill daisie on the grasse,  
 with pearlie sweat, resembling dew of night."

It is almost impossible to date many of Suckling's pieces. He died on 7 May, 1641, having lived but thirty-two years. C. M. I.

[It may be doubted whether Suckling "curtailed and otherwise altered Shakespeare's lines." The verses are entitled, "*A Supplement of an Imperfect Copy of Verses of Mr. Wil Shakespeares,*" and at the commencement



of the tenth line is an asterisk with the note, "Thus far Shake-spear." Not only too are the stanzas in a different form from those of our present *Lucrece*—six lines instead of seven—but lines 5 and 6 of the first stanza differ from lines 5-7 of the present version, not merely in wording but wholly in thought. Neither if the verses were originally in seven-line stanzas would they be imperfect, being merely a different version of lines long before completed in *Lucrece* (*Lucrece* published 1594, Suckling 1636-41). It is more probable, as appears to me, that Shakespere at first thought of composing his *Lucrece* in the stanza of *Venus and Adonis*, and for a trial commenced not at the beginning but at the central point of importance and interest, namely, at Tarquin's view of *Lucrece* after forcing her door, but that he, for some unknown reason, after writing about a stanza and a half, threw it aside and took to the seven-line stanza. B. N.]

SIR JOHN SUCKLING, *about* 1636—1641.

The sweat of learned *Johnson's* brain,  
 And gentle *Shakespeare's* eaf'er strain,  
 A hackney-coach conveys you to,  
 In spite of all that rain can do :  
 And for your eighteen pence you sit  
 The Lord and Judge of all fresh wit.

*Fragmenta Aurea : &c.* 1646. p. 35. [8vo.]

---

[This is part of a letter in verse addressed to Mr. John Hales of Eton,  
 "Sir John invites him to come to Town, and enjoy the company of his  
 friends." (*Life of Mr. John Hales*, by P. Des Maizeaux, 1719, p. 58.)  
 L. T. S.]

SIR JOHN SUCKLING, *about 1636—1641.*

I muſt confeſſe it is a juſt ſubjeſt for our ſorrow, to hear of any that does quit his ſtation without his leave that placed him there; and yet as ill a Mine as this Act has, 'twas *a-la-Romanſci*, as you may ſee by a Line of Mr. *Shakeſpears*, who bringing in *Titinius* after a loſt battel, ſpeaking to his ſword, and bidding it find out his heart, adds

*By your leave, Gods, this [is] a Romanes Part.*

*Fragmenta Aurea: Letters, 1646. p. 61.*

\* \* \* \* \*

We are at length arriv'd at that River, about the uneven running of which, my Friend Mr. *William Shakeſpear* makes *Henry Hotſpur* quarrel ſo highly with his fellow Rebels; and for his Sake I have been ſomething curious to conſider the Scantlet of Ground that angry Monſieur wou'd have had in, but can not find it cou'd deſerve his Choler, nor any of the other Side ours, did not the King think it did.

*Letters; printed in Works. Dublin, 1766. p. 142.*

[Both the above paſſages occur in Suckling's *Letters*, a part only of which were printed in the *Fragmenta Aurea* of 1646; the letter containing the ſecond extract is among the additions made to them in 1766.

The line quoted by Suckling occurs in *Julus Cæſar*, Act V, Sc. iii, l. 89. Hotſpur's objection to the winding of the Trent comes in *Henry IV*, Act III, Sc. i:—

“See how this river comes me cranking in  
And cuts me from the beſt of all my land  
A huge half-moon, a monſtrous cantle out,” &c., &c.

L. T. S.]

SIR JOHN SUCKLING, *about* 1636—1641.

Wit in a Prologue, Poets justly may  
 Stile a new imposition on a Play.  
 When *Shakespeare, Beaumont, Fletcher*, rul'd the Stage,  
 There scarce were ten good pallats in the age,  
 More curious Cooks then guefts ; for men would eat  
 Most hartily of any kind of meat ;  
 And then what strange variety each Play,  
 A Feast for Epicures, and that each day.  
 But marke how odly it is come about,  
 And how unluckily it now fals out :  
 The pallats are growne higher,<sup>1</sup> number increaf'd,  
 And there wants that which should make up the Feast ;  
 And yet y'are so unconscionable. You'd have  
 Forfooth of late, that which they never gave,  
 Banquets before ; and after.

(Prologue to *The Goblins*.)

*Th[ief]* I. We have had such sport ;  
 Yonder's the rarest Poet without,  
 Has made all his confession in blanke verse ;  
 Nor left a God, nor a Goddesse in Heaven,  
 But fetch't them all downe for witnesses ;  
 Has made such a description of Stix,  
 And the Ferry,  
 And verily thinks has past them.  
 Enquires for the blest shades

---

<sup>1</sup> growne, higher in original

And askes much after certaine Brittish blades,  
One *Shakespeare* and *Fletcher* :  
And grew so peremptory at last,  
He would be carried, where they were. (p. 35.)

*The Goblins. A Comedy. Printed with  
Fragmenta Aurea. 1646.*

---

[*The Goblins* contains one or two other allusions (see *Fragmenta*, pp. 26, 45), but enough is given from Suckling's works to show the close acquaintance he had with "my friend Mr. William Shakespear." Dryden considers (Preface to *The Tempest, or the Enchanted Island*, 1676) that Sir John Suckling, "a profess'd admirer of our author" (Shakespere), has follow'd his footsteps in the *Goblins*; that his *Reginella* is an open imitation of Shakespear's *Miranda*; and that his spirits, though counterfeit, are copied from *Ariel*. But, though Warburton echoes this idea, the student must judge for himself how feeble an imitator Suckling was. L. T. S.]

[See *ante*, pp. 383-4.]

ABRAHAM WRIGHT, *about 1637 (or earlier).*

*Othello* by Shakſpeare.

A very good play, both for lines and plot, but eſpecially the plot. Jago for a rogue, and Othello for a jealous huſband, two parts well penned. Act 3, the ſcene between Jago and Othello, and the firſt ſcene of the fourth act, between the ſame, ſhew admirably the villanous humour of Jago when he perſuades Othello to his jealouſy.

*Manuſcript Common-place book of Abraham Wright, Vicar of Okeham, in Rutlandſhire. Quoted in Historical Papers, Part I, edited for the Roxburghe Club by Bliff and Bandinel. 1846 Introduction, p. vi. C. M. I.*

THO. HEYWOOD, 1637 (?).<sup>1</sup>

*A young witty Lad playing the part of Richard the third : at the  
Red Bull: the Author because hee was interessed in the Play  
to incourage him, wrot him this Prologue and  
Epilogue.*

*The Boy the Speaker.*

If any wonder by what magick charme,  
Richard the third is shrunke up like his arme .  
Ana where in fulnesse you expected him,  
You see me only crawling, like a limme  
Or piece of that knowne fabrick, and no more . . . .  
Let all fuch know : . . . .  
Hee's tearmed a man that showes a dwarfish thing,  
. . . . . have you never read  
Large folio Sheets which Printers over-looke,  
And caft in fmall, to make a pocket booke ?  
So Richard is transform'd : . . . .

---

<sup>1</sup> Pleasant / Dialogues / and / Dramma's, / selected ovt of / Lucian, Erasmus, Textor, / Ovid, &c. / With sundry *Emblems* extracted from / the most elegant *Iacobus Catsius*. / As also certaine *Elegies*, *Epitaphs*, and / *Epithalamions* or *Nuptiall Songs*; *Anagrams* and / *Acrosticks*; With divers Speeches (upon severall / occasions) spoken to their most Excellent / Majesties, King Charles, and / Queene Mary. / With other *Fancies* translated from Beza, / Buchanan, and sundry Italian Poets. / By Tho. Heywood. / *Aut prodesse solent, aut delectare.* / London, / Printed by R. O. for R. H. and are to be sold by Thomas / Slater at the Swan in Duck-lane. 1637. / p. 247.

*The Epilogue*

Great I confesse your patience hath now beene,  
 To see a little *Richard* : who can win,  
 Or praise, or credit ? eye, or thinke to excell,  
 By doing after what was done so well?

*The Dramatic Works of Thomas Heywood, London, 1874,*  
*vol. vi. pp. 352-3 Prologues and Epilogues.*

p. 248.

This is partly quoted, with the extract in our vol. i, p. 9, in Halliwell's *Folio Shakespeare*, xi. 333, where the editor says: "It may, however, be too much to assume that the two notices last mentioned refer to Shakespeare's play," inasmuch as there were other plays on the same king—*The True Tragedie of Richard the Thirde*, 1594, and that of Henslowe's Company about 1599, with Banister in it, and perhaps alluded to in "A New Booke of Mistakes, or Bulls with Tales, and Bulls without Tales, but no lyes by any meanes," 1637. "As late as the year 1654, Gayton speaks of a play of Richard the Third in which the ghost of Jane Shore is introduced."—*ib.* p. 330.—F. J. F.



## JASPER MAYNE, 1637.

Elfe, (though wee all conspir'd to make thy *Herse*  
 Our *Workes*) so that 't had beene but one great *Verse*,  
 Though the *Priest* had translated for that time  
 The *Liturgy*, and buried thee in *Rime*,  
 So that in *Meeter* wee had heard it said,  
*Poetique dust* is to *Poetique* laid :  
 And though that *dust* being *Shakspears*, thou might'ft have  
 Not his *roome*, but the *Poet* for thy *grave* ;  
 So that, as thou didst *Prince of Numbers* dye  
 And live, so now thou mightst in *Numbers* lie,  
 Twere fraile *solemnitie* ; *Verses* on *Thee*  
 And not like *thine*, would but kind *Libels* be ;  
 \* \* \* \* \*  
 Who without *Latine helps* had'ft beene as rare  
 As *Beaumont*, *Fletcher*, or as *Shakespeare* were :  
 And like *them*, from thy native *Stoek* could'ft say,  
*Poets* and *Kings* are not borne every day.

*Jonsonus Virbius : or, The Memorie of Ben. Johnson revived by  
 the Friends of the Muses. 1638. pp. 29, 33. [4to.]*

[There are two copies of this little book in the British Museum, professing to be of the same impression and apparently agreeing in all particulars, save that in only one of them is the signature I. Mayne found to the verses whence the above extract is taken. The book was entered on the Stationers' Register, 3 Feb. 1637. L.T.S.]

It is the author of this finger-counting doggrel who is credited by some with the splendid elegy on Shakespeare, which we have given on page 319. We had some compunction in reproducing Mayne's trashy verses at all : and the italics in these extracts from Jonsonus Virbius could have had no possible meaning : it was a fantastical trick of the time. See, for instances, Sir Roger L'Estrange's lines prefixed to Beaumont and Fletcher's *Works*, 1647 : those of Alexander Brome on Richard Brome, in the *Five New Plays*, 1653 : and the first edition, 1682, of Dryden's *Religio Laici*.

## OWEN FELTHAM, 1637

So in our *Halcyon* dayes, we have had now  
*Wits*, to which, all that after come, must *bow*.  
 And should the Stage compose her selfe a Crowne  
 Of all those *wits*, which hitherto sh'as knowne:  
 Though there be many that about her brow  
 Like sparkling' stones, might a quick lustre throw:  
 Yet *Shakespeare*, *Beaumont*, *Johnson*, these three shall  
 Make up the Jem in the point Verticall.  
 And now since *JOHNSONS* gone, we well may say,  
 The Stage hath seene her glory and decay.

*Jonsonus Virbius.* 1638. pp. 42, 43. [4to.]

C. M. I.

## RICHARD WEST, 1637.

*Shakespeare* may make *griefe* merry, *Beaumonts* stile  
 Ravish and melt anger into a smile;  
 In winter *nights*, or after *meales* they be,  
 I must confesse very good companie :  
 But *thou* exact'ft our best houres industrie; [Jonson]  
 Wee may read *them*; we ought to studie *thee*.

*Jonsonus Viribus.* 1638. p. 56. [4to.]

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West was probably thinking of *A Winter's Tale*: "A sad tale's best for winter," ii. 1, and "Upon a barren mountain, and still winter," iii. 2. C. M. I.

H. RAMSAY, 1637.

What are his fauls (O Envy !) that you speake [Jonson's faults]  
 English at Court, the learned Stage acts Greeke .  
 That Latine Hee reduc'd, and could command  
 That which your *Shakespeare* scarce could understand ?

*Jonsonus Virbius.* 1638. p. 60. [4to.]

---

"Faul," for *fault*, occurs in *The Merry Wives of Windsor*, i. 1,— "the  
 faul is in the 'ort dissolutely." [Dyce's Shakspeare, 1866, Vol. I, p. 351.  
 The Cambridge edition and the folio of 1623 have "fall."] In the mention  
 of Jonson's command of Latin, Ramsay is probably thinking of his reflection  
 on Shakespeare's "small Latin and less Greek." C. M. I.

## \* SHAKERLEY MARMION, 1637.

You much dissemble, or you have forgot  
His forme, and function, or you know them not.

A Morall Poem, / Intituled the Legend of / Cypid / and  
Psyche / Or Cypid and his / *Mistris.* / . . . *Written* by  
*Shackerley Marmion, Gent.* / . . . London; / Printed  
by *N. and J. Okes*, and are to be sold by / *H.*  
*Sheppard*, at his shop in *Chancery lane* neere / *Seijants*  
*Inne*, at the Bible. 1637. / sign. E 4.

Now if this uncouth life, and folitude  
Pleafe you, then follow it, and be still stew'd  
In the ranke luff of a lascivious worme :

sign. E 4, back.

[“imitates a passage in *Hamlet*, Act III. sc. iv, and bears the trace of  
another (?) in Act II. sc. ii. ll. 582, 583.” See Appendix B.]

Tears in his eyes, distraction in's aspect  
A broken voice, and his whole function suiting  
With forms to his conceit.

*Hamlet*, II. ii. 528-530.

Nay, but to live  
In the rank sweat of an enseamed bed,  
Stew'd in corruption, honeying and making love  
Over the nasty sty.

*Hamlet*, III. iv. 91-4 Camb.

C. M. I.

## SIR WILLIAM D'AVENANT, 1637.

In Remembrance of  
Master *William Shakespeare*.

## ODE.

## I.

Beware (delighted Poets!) when you sing  
To welcome Nature in the early Spring;  
Your num'rous Feet not tread  
The Banks of Avon; for each Flowre  
(As it nere knew a Sunne or Showre)  
Hangs there, the penfive head.

## 2.

Each Trée, whose thick, and spreading growth hath made,  
Rather a Night beneath the Boughs, than Shade,  
(Unwilling now to grow)  
Lookes like the Plume a Captive weares,  
Whose rifled *Falls* are steept i' th teares  
Which from his last rage flow.

## 3.

The piteous River wept it selfe away  
Long since (Alas!) to such a swift decay;  
That reach the Map; and looke  
If you a River there can spie;  
And for a River your mock'd Eie,  
Will finde a shallow Brooke.

*Madagascar, with other Poems.* 1638. p. 37. [12mo.]  
(*Imprimatur* Feb. 26, 1637.)

In the last line of the first verse, D'Avenant seems to be recalling a line in Milton's *Lyidas* :

"And cowslips wan that hang the pensive head."

The third verse is sufficient to prove that D'Avenant had an ear.

The late Mr. George Jabet (Eden Warwick) believed that here 'delighted' meant 'deprived of light,' and employed this instance to enforce his interpretation of 'the delighted Spirit,' in *Measure for Measure*. Dr. Brinsley Nicholson takes the same view of the latter (see *N. & Q.*, 3rd S., I., Ap. 5, 1862, & 5th S., X., 1878, pp. 83, 182, 303). But though, doubtless, 'delighted' means the same in these two passages, it is, in Davenant, very plainly opposed to 'pensive' He is checking the poets in their delight, and bidding them shun the banks of Avon as being a region of sorrow which even dimmed

"The radiant looks of unbewailing flowers."

In connection with Davenant we must not omit to notice the tradition of a letter written by the King to Shakespeare.

In the Advertisement to Lintott's edition of Shakespeare's *Poems*, 1709 [8vo], we read :

"That most learn'd Prince, and great Patron of Learning, King *James* the First, was pleas'd with his own Hand to write an amicable letter to Mr. *Shakespeare* ; which Letter, tho now lost, remain'd long in the Hands of Sir William D'Avenant, as a credible Person now living can testify."  
C. M. L.

## T. TERRENT, 1637.

Haud aliter nostri præmissa in principis ortum  
 Lydicra *Chauceri*, classiq; incompta sequentum;  
 Nascenti apta parum divina hæc machina regno,  
 In nostrum fervanda fuit tantæq; decebat  
 Prælusisse Deos ævi certamina famæ;  
 Nec geminos vates, nec Te *Shakspeare* filebo,  
 Aut quicquid sacri nostros coniecit in annos  
 Confilium Fati.

*Jonsonus Virbius.* 1638. p. 64. [4to.]

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[Terrent was educated at Christ Church Oxford, where he took the degree of Master of Arts, and was tutor of the College, according to Gilchrist (see Cunningham's edition of *Gifford's Works of Jonson.* 1872. Vol. iii. p. 521). L. T. S.]

This obscure but excellent poet writes that

"the tales of Chaucer heralded the rise of our Chief (Jonson), as did also the unpolished band (of poets) who succeeded him. This god-like device (the Jonsonian comedy), but little suited to (the taste of) an early age, was to be reserved for ours; and it was fitting that the gods should rehearse the contests of that age, as a preparation for so great a genius; nor will I pass over in silence the twin-bards (Beaumont and Fletcher) nor Thee *Shakspeare*, or whatever (other) sacred (name) the plan of Fate has cast upon our times."

It was in Comedy that Jonson professed to have introduced new laws, that is, he brought back the rigid use of the old classic laws of unity in time and place. He compliments Richard Brome, in verses prefixed to *The Northern Lasse*, 1632, on the applause he had gained

"By observation of those Comick Lawes  
 Which I, your Master, first did teach the Age."

Some years later Sir John Suckling (*Sessions of the Poets, Fragmenta Aurea*, 1646, p. 7) represents Ben asserting that

"he had purg'd the stage  
 Of errors that had lasted many an age." C. M. I.



*Anonymous. About 1637.*

*An Elegie on the death of that famous Writer  
and Actor, M. William Shakspeare.*

I dare not doe thy Memory that wrong,  
Unto our larger griefes to give a tongue;  
He onely figh in earnest, and let fall  
My solemne teares at thy great Funerall;  
For every eye that raines a shovre for thee,  
Laments thy losse in a sad Elegie.  
Nor is it fit each humble Muse should have,  
Thy worth his subject, now th' art laid in grave;  
No its a flight beyond the pitch of those,  
Whose worthles Pamphlets are not fence in Prose.  
Let learned *Johnson* sing a Dirge for thee,  
And fill our Orbe with mournfull harmony:  
But we neede no Remembrancer, thy Fame  
Shall still accompany thy honoured Name,  
To all posterity; and make us be,  
Sensible of what we lost in losing thee:  
Being the Ages wonder whose smooth Rhimes  
Did more reforme than last the looser Times.  
Nature her selfe did her owne selfe admire,  
As oft as thou wert pleased to attire  
Her in her native lusture, and confesse,  
Thy dressing was her chiefest comlineesse.  
How can we then forget thee, when the age  
Her chiefest Tutor, and the widdowed Stage

Her onely favorite in thee hath loft,  
 And Nature's selfe what she did bragge of most.  
 Sleepe then rich soule of numbers, whilst poore we,  
 Enjoy the profits of thy Legacie;  
 And thinke it happineffe enough we have,  
 So much of thee redeemed from the grave,  
 As may suffice to enlighten future times,  
 With the bright lustre of thy matchlesse Rhimes.

*Appended to Shakespeare's Poems. 1640.  
 Sign. L. [12mo.]*

---

This is a creditable copy of verses, reminding one of Ben Jonson. The line

“Let learned *Johnson* sing a Dirge for thee,”

proved that they were written in Jonson's lifetime: and he died 1637. The best lines in it, “Nature herself,” &c., closely resemble a couplet in Ben's elegy:

“Nature herself was proud of his designs,  
 And joy'd to weare the dressing of his lines.” C. M. I.

## THOMAS CAREW, BEF. 1638.

*Shep[herd].*

See Love the blushes of the morne appeare . . .  
Sweet, I must stay no longer here.

*Nymph.*

Those streakes of doubtfull light usher not day,  
But shewe my funne must fet ; . . .  
The yellow planet and the gray  
Dawne shall attend thee on thy way . . . .  
. . . . . Shepherd, arise,  
The sun betrayes us else to spies . . . . .

*Shep.*

Harke! *Ny.* Aye me! stay. *Shep.* For ever? *Ny.* No, arise,  
Wee must be gone.

Poems./ By / Thomas Carew / Esquire, . . .  
London . . . 1640. A Pastoral Dialogue.  
p. 77 (ed. W. C. Hazlitt, Roxb. Libr. 1870,  
p. 58).

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"This Pastoral Dialogue seems to be entirely an Imitation of the Scene between *Romeo* and *Juliet*, Act iii. Sc. 7. The time, the persons, the sentiments, the expressions, are the same."—T. Davies. *Carew's Poems, Songs, and Sonnets*, 1772, p. 67-8, n. (with 3 of the following lines):—

*Rom.* . . . look, love, what envious streaks  
Do lace the severing clouds in yonder east . . . .  
I must be gone and live, or stay and die.

*Ful.* Yon light is not day-light, I know it, I:  
It is some meteor that the sun exhales,  
To be to thee this night a torch-bearer,  
And light thee on thy way to Mantua . . .

*Rom.* . . . I am content . . . let's talk ; it is not day.

*Ful.* It is, it is : hie hence, be gone, away ! . . .  
O, now be gone ; more light and light it grows.

Noted in Appendix B. F. J. F.

1638.

[Five Songs from the *Tempest* are in a little (? 12mo) paper MS., Egerton 2421 (dated 1638), in the British Museum, bought of "J. Harvey, 8 Dec. 1877." The 46 leaves of the volume contain epigrams and poems from Dr. Donne and other writers, some printed, others seemingly unprinted. On the first page are the following lines—

"To the reader of this booke.  
 Kind courteous reader looke not to behold  
 Here Indian iewells set in [r]inges of gold,  
 Or swanlike Musicke in assorted straines,  
 or the rare issue of inspiring braines ;<sup>1</sup>  
 No Orphan<sup>2</sup> aeries or Amphions laies  
 Neither Orion nor yet Lucius swaies  
 These rurall sonnets made for mirth & sport  
 Fitting the Vulgar, not the wiser sort;  
 But yet Kind Reader, if y<sup>e</sup> please to looke [y<sup>e</sup> = thou]  
 Within the couert of this idle booke,  
 Then turne not critique, least thy iudgment be  
 By nicer wits brought into obloquie.  
 This booke is like a garden in w<sup>ch</sup> growes  
 Herbes good and bad : he that the goodnesse knows  
 May freely gather, and the bad he may  
 Vse at his leasure, or else cast away.  
 Be not too cruell, then, in thine election,  
 But please thou thine, thou pleasest mine affection."

[leaf 6, Songs  
 back]

[out of]

Shakespeare.  
 &c.

—  
 I  
 —

The

Tempest

Ariel.

[beg.] Full fadome 5 thy father lies

<sup>1</sup> The writer's opinion of Shakspeare was evidently not a high one.

<sup>2</sup> Orphean, of Orpheus.

[ends] Seanimphes hourelly ring his knell  
                     Burthen—ding dong &c.  
                     Hearke now I heare them ding, dong, bell

---

 2
 

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Ibid.

Stephano.

[beg.] The master y<sup>e</sup> Swabber y<sup>e</sup> Borefwaine & I  
 [ends] Then to sea boyes & let her go hange  
                     Then to sea &c.

---

 3
 

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Ib.

Caliban.

[beg.] No more dams Ile make for fil,  
 [ends] Ban Ban Cacalyban  
                     Has a new master get a new man.

[leaf 7, headed "Songes"]

---

 4
 

---

Ibid.

Juno.

[beg.] Honor, riches, marriage, bleffing,  
 [ends] Ceres bleffings fo bie on you.

---

 5
 

---

Ibid.

Ariel.

[beg.] Where y<sup>e</sup> bee fucks there fuck I  
 [ends] Vnder y<sup>e</sup> bloffome y<sup>e</sup> hanges on y<sup>e</sup> bowe.

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 6
 

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[No more given. The reference to Shakspeare's songs in this MS. is in the Additional MSS' Catalogue, Brit. Mus.—F. J. Furnivall.]

## HENRY ADAMSON, 1638.

Forteviot. Right over to *Forteviot* did we hy,  
 And there the ruin'd castles did we spy  
 K. Malcolme Of *Malcolme Kenmore*, whom *Mackduff*, then *Thane*,  
 Kenmore Of *Fife*, (so call'd) from *England* brought againe,  
 And fiercelie did pursue tyrant *Makbeth*,  
 Ufurper of the Crowne, even to the death.  
 These castles ruines when we did consider,  
 We saw that waisting time makes all things wither.

*The Muses Threnodie, | or, | Mirthfull Mournings, on the death | of Master Gall | Containing varietie of pleasant Poeticall descriptions, historicall narrations and divine observations, with the | most remarkable antiquities of Scot | land, especially at Perth. | By Mr. H. Adamson | Horat. in Arte. | Omne tulit punctum, qui miscuit utile dulci. | Printed at Edinburgh in King James College, | by George Anderson, 1638. The eight Muse, p. 82.*

Neere this we did perceive where proud *Makbeth*,  
 Makbeths castle on Dunstinnen hill. Who to the furies did his foul bequeath,  
 His castle mounted on *Dunstinnen* hill,  
 Causing the mightiest peeres obey his will,  
 And bow their necks to build his *Babylon* . . . .  
 Who had this strange response, that none should catch him  
 'That borne was of a woman, or should match him:  
 Nor any horse should overtake him there, [p. 85]  
 But yet his sprite deceav'd him by a mare,  
 And by a man was not of woman borne  
 Makduff For brave *Makduff* was from his mother shorne . . . .  
 Up to *Dunstinnen's* top then did we climb,  
 With panting heart, weak loynes and wearied limme.

*Ibid. p. 84.*

Quoted,—(2) before (1), and with no dots . . . at the omissions, in J. O. Hill-P.'s *Cursory Memoranda on Makbeth*, pp. 7-8. F. J. F.

## JAMES MERVYN, 1638.

There are some men doe hold, there is a place  
 Cal'd *Limbus Patrum*, if such have the grace  
 To wave that Schisme, and Poetarum said [*vice Patrum*]  
 They of that faith had me a member made,  
 That *Limbus* I could have beleev'd thy braine  
 Where *Beaumont*, *Fletcher*, *Shakespeare*, & a traine  
 Of glorious Poets in their active heate  
 Move in that Orbe, as in their former feate.  
 When thou began'st to give thy Master life,  
 Me thought I saw them all, with friendly strife  
 Each casting in his dose, *Beaumont* his weight,  
*Shakespeare* his mirth, and *Fletcher* his conceit,  
 With many more ingredients, with thy skill  
 So sweetely tempered, that the envious quill  
 And tongue of Criticks must both write and say,  
 They never yet beheld a smooother Play.

*Lines prefixed to The Royall Master, a play by*  
*James Shirley. 1638. Sign. B 2. [4to.]*  
 C. M. I.

## WILLIAM CHILLINGWORTH, 1638.

So that as a foolish fellow who gave a Knight the Lye, desiring withall leave of him to set his Knighthood aside, was answered by him, that he would not suffer any thing to be set aside that belonged unto him: So might we justly take it amisse, that conceiving as you doe ignorance and repentance such necessary things for us, you are not more willing to confider us with them, then without them.

*The Religion of Protestants a Safe Way to Salvation, &c.*  
*Chap. 1. Part 1. § 5. p. 33. 1638. [Fo.]*

---

Chillingworth refers to 2 *Henry IV*, i, 2, where the Chief Justice's attendant says,

"I pray you Sir, then set your knighthood and your soldiership aside; and give me leave to tell you, you lie in your throat," &c., to which Falstaff replies, "I give thee leave to tell me so! I lay aside that which grows to me!" &c. C. M. I.



## T[HOMAS] R[ANDOLPH ?] 1638.

*Corn. Venerem etiam & Adonidem, petulantem fatis Librum  
In sinu portat, eoque multò peritior evasit  
Quàm probæ neceffè est : sed ista parum movent,  
Eduxi, nec vanâ lactavi spe, ut spero.  
Eludere difcat, aut pereat.*

*Cornelianum Dolium*, 1638. [12mo.] Act I, sc. v, p. 22.

[Douce has ingeniously conjectured that T. R. is Thomas Randolph, and the initials and the words on the title-page "*Auctore, T. R. ingeniosissimo hujus ævi HELICONIO.*" support his conjecture. But there are some things against it. Cornelius is here speaking of one of his illegitimate daughters, of whose tendencies and tastes he does not give a very favourable account. B. N.]

[Cornelius here says,

"She carries in her bosom too a rather wanton book (called) *Venus and Adonis*, and through it has become much more knowing than is meet for an honest girl! But these things move me little; I have brought her up, and not deluded her, I hope, with vain expectations. Let her learn to behave better, or perish."

This is a particular instance of what John Johnson, *Academy of Love*, 1641 (see after, p. 471), says was the general practice. C. M. I.]

[Mr. Roberts points out another reference to the habit in *The English Gentleman*, by Richard Brathwait, 1630 (4to, p. 28) :—

"But alas; to what height of licentious libertie are these corrupte times growne? When that *Sex*, where Modesty should claime a native prerogative, gives way to foment of exposed loosenesse; by not only attending to the wanton discourse of immodest Lovers, but carrying about them (even in their naked Bosomes, where chastest desires should only lodge) the amorous toyes of *Venus and Adonis*: which Poem, with others of like nature, they heare with such attention, peruse with such devotion, and retaine with such delectation, as no subject can equally relish their unseasoned palate, like those lighter discourses." L. T. S.]

## RICHARD BROME, 1638.

These lads can act the Emperors lives all over,  
And Shakespeares Chronicled histories, to boot,  
And were that *Cæsar*, or that English Earle  
That lov'd a Play and Player so well now living,  
I would not be out-vyed in my delights.

*Antipodes.* 1640. *Sign.* C 2. [4<sup>to</sup>.]

("Acted in the year 1638.")

C. M. I.

## JOHN CLARKE, 1639.

*Thought is free.* (p. 63.)

*A trout hamlet with foure legs.*

*An honest man and a good  
bowler.*

*Fat paunches make leane pates*

*and groffer bits enrich the ribs,*

*but bankrupt quite the wits.*

*Soterichi lecti.* (p. 71.)

*Non licet affe mihi qui me non  
affe licetur.* (p. 72.)

*Pinguis venter non gignit fen-  
fum tenuem.* (p. 135.)

*Paræmiologia | Anglo-latina, | in usum Scholarum concin nata, | or |  
Proverbs | English, and Latine, methodically disposed according to the  
Common-places | heads, in ERASMUS his | Adages. | Very use-full and  
delightfull for all sorts | of men, on all occasions. | More especially  
profitable for Scholars | for the attaining Elegancie, sublimitie, and |  
varietie of the best expressions. | . . . London, | Imprinted by Felix  
Kynge for Robert | Mylboune, and are to be sold at the signe  
of | the Vnicorne neere Fleet bridge. 1639.*

'*The Epistle to the Reader*' is signed 'John Clarke.' He was Master of the Grammar-School at Hull, and wrote several school-books. The present one is not in the British Museum. Mr. Reynell of Forde House, Putney, the owner of the old stained glass from Charlecote House, has kindly lent me his copy. Clarke says: "I have gleaned and gathered these *Proverbs* out of all writers, I could read or meet withall, and have used herein the help of sundry scholars, and worthy friends: over and beside my owne observation of many golden proverbs, dropping now and then out of *vulgar* mouthes *imâ de plebe*." His book, he says, "hath lien by me now these eight yeares, and been so long in *feri*: now 'tis thine (if thou please in *facto*; for to the Presse I manu-mise it, *nonum ut prematur in annum*)."

That Shakspeare was one of the writers from whom Clarke or his helpers had gleaned and gathered, seems clear. "*Thought is free*" may well be Stephano's, in *The Tempest*, III. ii. 132,<sup>1</sup> while the 'honest man and good bowler' may be Costard's "*an honest man . . . and a very good bowler*," in *Love's Labours Lost*, V. ii. 585-8, which play, in its lines 26-7 of Act I. sc. i. also gave Clarke its couplet.

"Fat paunches have lean pates, and dainty bits  
Make rich the ribs, but bankrupt quite the wits."

<sup>1</sup> '*A moone-calf, or wind-egge.* | *Menia columna.*'—Clarke, p. 70.

Mr. J. P. Collier was the first to print the 2nd and 4th of the quotations above, in his *Farther Particulars regarding Shakespeare and his Works*, London, T. Rodd, 1839, p. 68, and on the *hamlet* one he remarks—'But there is one saying, where Hamlet is named, which I cannot understand ; it is this:

"A trout, Hamlet, with four legs."—p. 71.

Can it have any reference to the scene between Hamlet and Polonius (Act III. Sc. ii. [l. 394-9]), where the latter humours the prince by saying that a cloud is like a camel, a weasel, or a whale? Has it been some absurd interpolation of the players, substituting "trout" for "whale?" is it from the older *Hamlet*, or has it nothing whatever to do with either play?<sup>1</sup>

Before trying to give an answer to these questions, one has first to ask, What does '*Soterichi lecti*' mean?

Our member, the Rev. W. A. Harrison, of St. Ann's Vicarage, answers, by Forcellini's help<sup>2</sup> :—

"The phrase '*Soterichi lecti*' is found in Aulus Gellius (xii. 2, § 5, Delph. Ed.). He is quoting as 'a joke' of Seneca's an opinion that he expresses on some verses of the poet Ennius. 'Qui hujuscemodi, inquit [Seneca] versus amant, liqueat tibi eosdem admirari et "*Soterichi lectos*." Dignus sane Seneca videatur lectione se studio adolescentium : qui honorem coloremque veteris orationis Soterichi lectis compararit, quasi minimæ scilicet gratiæ, et relictis jam contemptisque."

"He who can admire the verses of Ennius, is capable even of admiring the couches of Sotericus."

The Scholiast says that Sotericus was a coarse, clumsy workman, who made and carved couches in such a rude, unfinished style, that the phrase "like Sotericus's couches" came to be applied to anything clumsy and rough, or to bad art generally. "Hæc locutio (*i. e.* Soterichi lecti) in vulgarem jocum abiit de re villi."

As then the Latin was applied to *res vilis*, and Clarke puts his proverb into his section "*Contemptus & vilitatis*" (p. 68),<sup>3</sup> so was the English *trout* employed, says Mr. Hessels. Maria uses the word for Malvolio (*Twelfth*

<sup>1</sup> Mr. H.-P. quotes this passage from Collier, in his *Mem. on Hamlet*, p. 21, and agrees with Dr. Ingleby that 'it is in all probability taken from the older play of Hamlet.'

<sup>2</sup> "Sotericus, gen.—ci. m., artifex lignarius valde rudis, unde Soterichi lectus ponitur pro impolito, et nulla arte facto." And he quotes Seneca [as above]. Erasmus conjectures that Sotericus was some workman whose productions were very primitive and rude. Afterwards, of course, it became a proverb.—J. H. HESSELS.

<sup>3</sup> The 2 sentences before, are, "Goe shake your eares. I'le not foule my fingers with him;" the 2 after, "I'le not medle with him hot or cold. A rogues ward-robe is harbour for a louse."

*Night*, II. v. 25-6) coming to be fool'd, "here comes the *trout* that must be caught with tickling;" and Latham's Johnson follows up this quotation by two others: "This [*the trout*] is in some kinde a foolish fish, and an embleme of one who loves to be flattered: for when he is once in his hold, you may take him with your hands by tickling, rubbing, or clawing him under the bellie.—Swan, *Speculum Mundi*, 1635, ch. viii. § 1, p. 389. Leave off your tickling of young heirs like *trouts*.—Beaumont and Fletcher."<sup>1</sup>

Granting then that there is a sneer in the words, and that they are spoken to Hamlet of some third person, I would make them, if they were used in Shakspere's play,<sup>2</sup> a bit of gag in the mouth of the man who playd Horatio shortly before 1639, and I would apply them to Hamlet's "water-fly . . . beast . . . and chough . . . spacious in the possession of dirt" (V. ii. 84-90), even Osric, and either put them in after the words last cited, or add them to one of Horatio's like remarks on the 'beast':—"His purse is empty already; all's golden words are spent" (l. 136-7); "This lapwing runs away with the shell on his head." Or they might follow Osric's "The carriages, sir, are the hangers," l. 164. (Possibly they might have been used of the Grave-digger, in answer to Hamlet's "Has this fellow no feeling of his business, that he sings at grave-making?")

Of Clarke's other saws, "All shall be well, and Jack shall have Jill," p. 63, is hardly Puck's "Jack shall have Jill: Nought shall go ill." *Mids. N. Dr.* III. ii. 461-2; and under "*Magnifica Promissa*," p. 193, "*Court holy water* / *Incantatione quavis efficacius*" is probably not from *Lear*, III. ii. 10; as "He must have a long spoon that will eate with the Devill," p. 127, dates from before Dromio of Syracuse, *Errors*, IV. iii. 64; and "It's merry i' th' hall when beards wag all," from before 2 *Hen. IV.*, &c., &c.<sup>3</sup>

Mr. Collier says of Clarke's book: "Farther on (p. 192) we have "Fat paunches and leane pates" <sup>4</sup> In the same volume we have "Much ado about

<sup>1</sup> Compare too, in Fletcher's *Rule a Wife and have a Wife* (licenst Oct. 19, 1624, pr. 1640), Act II. sc. iv. (B. & F.'s Works, ed. Dyce, 1845, vol. ix, p. 419), Estefania's

What, dost thou think I fish without a bait, wench?  
*I bob for fools*: he is mine own; I have him:  
 I told thee what would tickle him like a *trout*;  
 And as I cast it, so I caught him daintily;  
 And all he has, I have stow'd at my devotion.

<sup>2</sup> I don't take to the notion of their being part of the old play, because of the late date at which they were used. Surely all trace of the old *Hamlet* had disappeared from the currency by 1639.

<sup>3</sup> "Much water goes by th' milne, that the milner knowes not off," is before *Tit. Andron.* II. i. 85.

<sup>4</sup> "Pinguis venter, macer intellectus."

nothing,"<sup>1</sup> "All's well that ends well<sup>2</sup>," and "To take your ease in your inn,"<sup>3</sup> which were proverbial long before the time of Shakespere'

On p. 34 of the *Paræmiologia* is an illustration of Buckingham's 'Tremble and start at wagging of a straw,' *Rich. III.*, III v. 7 :—

<i>Angry at the wagging of a straw</i>	Nè move festucam,
	A lasso rixu quæritur.

<sup>1</sup> p. 51, "*You make much ado about nothing.* / Quid de pusillis magna progemia?"

<sup>2</sup> p. 117, "Finis non pugna coronat."

<sup>3</sup> The earliest use I know is ab. 1536, and is given in my Thynne's *Animadversions*, p 77 F. J. F.

## G. RIVERS, 1639.

"They, as frolick as youth, and wine that made them so; unlock  
the treasures of their hearts, their Wives, and their beauties to  
the admiration of unsound eares."

*Heromæ*, pp. 45-46. [Shakspeare's *Lucrece*, l. 16.]

"*Tarquin* divided between astonishment & rage, that *Collatine*  
his servant, should be his Sovereigne in happineffe: mounted  
upon the wings of lust and fury, flies to *Rome*."

p. 46. [Sh., l. 2, and ll. 41-42.]

"shee affrighted at the sword and blasted by the light that lust  
gave life to, trembling like a prey with more horreur then attention,  
hears him thus bespeak her."

p. 47. [cf. Sh., ll. 442-460.]

This night I must enjoy thee *Lucrecia*,

p. 48. [Sh., l. 512.]

The sin unknown is unacted,

p. 49. [Sh., l. 527.]

In *Tarquines* shape I entertain'd you; wrong not the Prince  
so farre, as to prostrate his fame to so inglorious an action.

p. 50. [Sh., l. 596.]

First they saw her face stand in that amazed silence, that they  
could read, not heare the full contents of sorrow.

p. 52-3. [Sh., ll. 590-596.]

her soule too pure for her bodie, disclogg'd it selfe of clay, and  
broke the vault of mortalitie.

p. 56. [?]

now when the brother of death had fummon'd to fill mufick  
all but foule raviflers, theeves, and cares;

p. 61. [Sh., l. 126.]

The / Heroine : / Or / The lives / of / Arria, / Paulina, /  
Lucrecia, / Dido, / Theutilla, / Cypriana, / Areta-  
phila. / London, / Printed by R. Bishop for John  
Colby, / and are to be sold at his Shop under the /  
Kings head Tavern, at Chancery-/lane end in Fleet-  
street. 1639./

---

There may be other bits from Shakspeare in the *Heroine*. This interest-  
ing little book is dedicated to the *Lady Dorothy Sydney*, Waller's 'Sachar-  
issa,' and is written by G. Rivers, almost certainly one of the brothers  
Rivers of whom one is addressed by Milton in his line, long a crux in the  
*Vacation Exercise*,

"*Rivers* arise!"

E. DOWDEN.



## R[OBERT] C[HAMBERLAIN], 1639.

One asked another what Shakespeares works were worth, all being bound together. He answered, not a farthing. Not worth a farthing! said he; why so? He answered that his plays were worth a great deale òf mony, but he never heard, that his works were worth any thing at all.

*Conceits, Clinches, Flashes, and Whimzies. Newly studied, with some Collections, but those never published before in this kinde.*  
1639 [Reprinted by J. O. Halliwell, 1860, p. 30; also in Hazlitt's *Shakespeare Fest-Books*; Third volume, last article 1864. p. 49.]

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[Since Mr. Hazlitt reprinted the "Conceits," he has found that there was a second edition printed under the title of "Jocabella, or a Cabinet of Conceits, whereunto are added Epigrams and other Poems" in 1640, and has accordingly placed the two books together under the name of Robert Chamberlaine in his "Hand-book," 1867.

The "conceit" recalls that which Sir John Suckling puts into the mouth of "good old Ben" Jonson (see note, after, p. 457). L. T. S.]

THOMAS BANCROFT, 1639.

*To Shakespeare.*

Thy Muses sugred dainties seeme to us  
Like the fam'd Apples of old *Tantalus* :  
For we (admiring) see and heare thy straines,  
But none I see or heare, those sweets attaines.

*To the same.*

Thou hast so us'd thy *Pen*, (or *shocke thy Speare*)  
That Poets startle, nor thy wit come neare.

*Two Bookes of Epigrammes, and Epitaphs.*  
1639. [4to.] Nos. 118 and 119.

C. M. I.

*Anonymous, 1639.*

*To Mr. William Shake-spear.*

*Shake-speare*, we must be silent in thy praise,  
'Cause our encomion's will but blaff thy Bayes,  
Which envy could not, that thou didst so well;  
Let thine own histories prove thy Chronicle.

*Witts Recreations Selected from the finest Fancies  
of Moderne Muses. With A Thousand out-  
Landish Proverbs. Epigram 25. 1640.  
(Imprimatur, 1639.) C. M. I.*

## 'WITS RECREATIONS,' 1639.

121. *B. J. answer to a thiefe bidding him stand.*

Fly villaine hence or be thy coate of feele,  
 Ile make thy heart, my brazen bullet feele,  
 And fend that thrice as thievish foul of thine,  
 To hell, to weare the Devils Valentine.

122. *The Theefe's replie.*

Art thou great *Ben*? or the revived ghost  
 Of famous *Shake-spear*? or som drunken host?  
 Who being tipple with thy muddy beer,  
 Dost think thy rimes shall daunt my soul with fear [?]  
 Nay know base slave, that I am one of those,  
 Can take a purse aswell [so] in verse as prose,  
 And when th'art dead, write this upon thy herse;  
 Here lies a Poet that was robb'd in verse.

*Witts | Recreations | Selected from | the finest Fancies | of  
 Moderne Muses | . . . London. Printed for Humph  
 Blunden at y<sup>e</sup> Castle in Corn-hill. 1640.*

[Sigs. D 2 b, D 3.]

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[This is a good version of a fairly common piece. It occurs also in the MS. Commonplace Book in the Diocesan Registry of Worcester. See John Pryce, 1676. The allusion was noted by Brinsley Nicholson in *Notes and Queries*, 7th Series, XII, Nov. 28, 1891, p. 426 M.]

SAM. PICKE, 1639.

*Of womens Metamorphosis, according to the time and place.*

SOME women are in Churches Saints or more,  
 Angels abroad, at home too like the Devill,  
 At windowes Syrens, Parrots at the dore;  
 And in their gardens Goates, or more uncivill:  
 And Tradesmen that nere match till they have much,  
 In deadly danger are to meet with fuch.

*Festum Voluptatis, / Or the / Banquet / of / Pleasure /  
 By S[am.] P[icke] Gent. / London: . . . p. 40.*

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[This I take to be an imitation of Iago's speech, *Othello*, II. i. 109-12:

Come on, come on; you are pictures out of doors,  
 Bells in your parlours, wild-cats in your kitchens,  
 Saints in your injuries, devils being offended,  
 Players in your housewifery, and housewives in your beds.

M.]

MRS. ANN MERRICKE, *January 21, 1639.*

Faire Mrs. Lydall,

. . . for truelie I endeavor as much, to looke well by night, as by daye, in the house or a-broad and (for I dare tell you any thing) I constantly dresse my selfe by my glasse, when I goe to bed, leaft shu'd a gentleman presse in my Chamber in the morneing (and gentlemen you knowe sometymes will bee uncivill) I shu'd appeare to him, though not ill favoured, yet lesse pleaseing. I cu'd wish my selfe with you, to ease you of this trouble, and with-all to see the Alchymist, which I heare this tearme is revis'd, and the newe playe a freind of mine sent to Mr.<sup>e</sup> John Sucklyn, and Tom: Carew (the best witts of the time) to correct, but for want of these gentile recreationes, I must content my selfe here, with the studie of Shackspeare, and the historie of woemen, All my countrie librarie . . .

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[From the MS. in the Record Office. Mrs. Stopes and Mr. E. F. Bates kindly gave me the reference to the above letter, printed in the Calendar of State Papers, Domestic Series, 1638-9. An extract of the letter is printed in Mrs. Alec Tweedie's *Hyde Park, its History and Romance*, 1908. M.]

## HENRY GLAPTHORNE, 1639.—40

ACTUS Quintus, Scena prima.

\* \* \*

*Buf*[*iē*]. Well said neighbours,  
 Y'are chatting wisely o're your Bills and Lanthorns,  
 As becomes Watch-men of discretion: pray you  
 Let's have no wit amongst you: no discourse  
 O' the Common-wealth; I need not neighbours give you  
 Your charge to night: onely for fashion sake.  
 Draw neare and be attentive.

3 *Men*. I have edified  
 More by your charge I promise you, than by  
 Many a mornings exercise.

*Buf*. First then,  
 You shall be sure to keep the peace; that is,  
 If any quarrell, be ith' streets, fit still, and keepe  
 Your rusty Bills from blood-shed; and as't began  
 So let it end: onely your zeales may with  
 The Devill part them.

1 *Wat*[*ch*]. Forward Mr. Constable,

*Buf*. Next, if a thiefe chance to passe through your watch,  
 Let him depart in peace; for should you stay him,  
 To purchase his redemption he'll impart  
 Some of his stolne goods, and you're apt to take then  
 Which makes you accessary to his theft,  
 [sig. H] And so fit food for Tiburne.

*Men*. Good advise,  
 I promise you, if we have grace to follow it.

*Buf*. Next if a drunkard or a man disguised,

Desire to passe the gate, by all means open't,  
 You'l run your selves into th' premunire,  
 For your authority fletches but to men,  
 And they are beafts by statute.

1 *Wat.* Such as we are,  
 Horn'd beafts he means.

*Buf.* How's that; you carry lanthornes,  
 Thon haft wit, and Ile reward't, there's foure tokens  
 To buy the cheefe: next for the female creatures,  
 Which the severer officers ith' fuburbs  
 Terme girles, or wenches, let them passe without  
 Examining where they been: or taking from them  
 A fingle taken: lasse good foules, they get  
 Their mony hard, with labours of their bodies,  
 And to exact on those were even extortion  
 Beyond a brokers.

*Men.* Yet they doe't  
 Without the City, I have heard a brewer,  
 Being one yeare in office, got as much from these  
 Good foules as bought him a new mash-fat,  
 And mended all his coolers.

*Buf.* How's that? we are bidden  
 Not to take ill examples, for your selves you have  
 Free leave for th' good oth' common wealth to  
 Slaepe after eleven: meane time you may play at  
 Tray trip, or cockall for blacke puddings,  
 So now your charge is finish'd.

*Wit in a Constable by Henry Glapthorne, 1640, sigs. G 4 b, H.*

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[Reprinted in Pearson's edition of Glapthorne, 1874, vol. i, 226-7. The scene is in imitation of Dogberry's Watch scene in *Much Ado*. M.]



ANON. 1640 (? 1628).

*The Gluttons Speech.*

A Chaire, a Chaire, sweet Master Jew, a Chaire: All that I say, is this, I'me a fat man it has been a West-Indian voyage for me to come reeking hither; A Kitchin-stuffe-wench might pick up a living, by following me, for the fat which I loofe in stradling: I doe not live by the sweate of my brows, but am almost dead with sweating, I eate much, but can talke little; *Sir Iohn Old-castle* was my greatgrandfathers fathers Uncle, I come of a huge kindred, And of you desire to learne, whether my Fortune be to die a yeere, or two, hence, or to grow bigger, if I continue as I doe in feeding, (for, my victuals I cannot leave:) Say, say, mercifull Jew, what shall become of me.

*The Wandering-Jew, | Telling | Fortunes | to | English-men, | [Woodcut] London; | Printed by Iohn Rawoith, for Nathaniel Butter. 1640. 4to. (4°, A. 14. Art.), p. 38. Reprinted in Halliwell's Books of Characters, 1857, p. 42.*

Sir John Old-castle was Shakspere's first name for Falstaff (below, p. 510, &c.), and this passage evidently alludes to him by it. The passage (now re-read with the original by Mr. Parker) is quoted by Reed (*Variorum Shakspere*, xvi. 418) and in Mr. Halliwell's *Character of Sir John Falstaff*, 1841, p. 26-7, without reference to Reed.—F. J. F.

The Preface is signed "Thy wandring friend Gad Ben-arod, Ben Baalam Ben-Ahimuth, Ben-Baal, Ben-Gog, Ben-Magog."

The British Museum copy has a MS. note by E. Malone. "This tract

must have been written before 1630, for in p. 52 Spinola and Tilly are spoken of as living. Spinola died in 1630, and Tilly in 1632.<sup>1</sup>

"In p. 39 'this plentiful year' is mentioned.<sup>2</sup> I believe therefore it was written in 1628, the most plentiful year between 1620 and 1640. Wheat was in that year sold in Windsor Market for 28s. a qr., and elsewhere in England probably for 22s."

Passages referred to by Malone above.

<sup>1</sup> p. 52. [The Banckrupts speech] "to be call'd a weathy Citizen, is my misde, as great an honour as to bee call'd *Bethlem-Gabor*, or Spinola, or Tilley, they fight for glory, (and we Citizens strive for Riches)

Bethlen Gabor, i. e. Gabriel Bethlen, Prince of Transylvania, died 15 Nov. 1629,

John Tzerclaes, Count of Tilly, died 30 Apr. 1632,  
Marquis Ambrosio de Spinola died 25 Sep. 1630."

<sup>2</sup> p. 39. [The Glutton's Fortune] "Pray for a Famine, for if that Surgeon cannot worke upon your body, and eate away the proud flesh, such a plentiful yeere as this, must put you to the charge of a longer girdle."

P. A. LYONS.

## LEWIS SHARPE, 1640.

*Pup[illus]*. Tis wonderfull provocative, believe me: fure it came out of *Ovids Ars Amandi*: oh for the book of *Venus* and *Adonis*, to court my Mistris by: I cou'd dye, I cou'd dye in the *Eli-xi-um* of her Armes: no fweets to those of Love:

*The | Noble | Stranger. | As it was acted at the Private  
Houffe in | Salisbury Court, by her Maesties | Servants. |  
The Author, L[ewis]. S[harpe]. | Imprinted at London by  
I. O. for James Becket . . . 1640, sig. G 3.*

The following song in the same play (sig. H 3 b.) is said to be a metrical imitation of "Take, O! take those lips away,"—

*C*Harme, oh charme, thou god of sleep,  
Her faire eyes, that waking mourne;  
Frightfull visions from her keep,  
Such as are by sorrowes borne:  
But let all the sweets that may  
Wait on rest, her thoughts obey.  
Flye: oh flye, thou god of love,  
To that breast thy dart did wound,  
Draw thy shaft, the smart remove,  
Let her wonted joyes be found:  
Raife up pleasure to a flood,  
Never ebbing; new joyes bud.

At sig. G 3 b. is the following interesting dialogue on the theatre:

*Mer[cutio, A Poet,]*. How doe you find yourselfe affected now?

*Pup[illus]*. Oh that I were in a Play-house—I wou'd tell the whole Audiēce of their pittifull, Hereticall, Criticall humours—Let a man, striving to enrich his labours, make himselfe as popre as a broken Citizen, that dares not so much as shew the tips on's Hornes; yet will these people crye it downe, they know not why: One loves high language, though he understands 't not; another whats obſcæne, to move the blood, not spleene: a third, whose wit lyes all in his gall, muſt have a Satyre: a fourth man all ridiculous: and the fiſt man not knowing what to have, grounds his opinion on the next man ith' formall Ruffe; and ſo many heads ſo many ſeverall humours; and yet the poor Poet muſt find waies to pleaſe 'hem all.

*Mer.* It workes ſtrangely.

*Pup.* But when they ſhal come to feed on the Offalls of wit, have nothing for their money but a Drumme, a Fooles Coat, and Gunpowder; ſee Comedies, more ridiculous than a Morrice dance; and for their Tragedies, a bout at Cudgells were a brave Battalia to 'hem: Oh *Phœbus*, *Phœbus*, what will this world come to?

The first reference above to *Venus and Adonis* was printed in the second edition of the *Centurie of Prayse*, p. 230. Miss Toulmin Smith there remarked: "Pupillus makes this exclamation after having swallowed one of Mercutio's paper pills, containing a 'wanton lovers rapture.' In this amusing scene Mercutio undertakes to furnish Pupillus 'with as much wit as shall serve for a Country Justice, or an Alderman's heire,' by means of 'certaine Collections out of learned and witty Authors, for all humours in an accomplished wit. Now sir, you must eate every one of hem one by one.' Surely Lewis Sharpe fore-saw the 'cramming' of modern days!" M.

RICH. GOODRIDGE, CHR. CH., 1640.

*Were thy story of as much direfull woe,  
As that, of Iuliet and Hieronymo:  
Here's that would cure you: . . .*

(‘To the Authour upon his *Love-Melancholy*.’) Commendatory Verses,  
sign. a 3, back, in

EPOTOMANIA / or / A Treatise / Discoursing of the  
Essence, / Causes, Symptomes, Prog- / nosticks, and Cure  
of / Loue, / or / *Erotique* / *Melancholy*. / *Written by* /  
James Ferrand<sup>1</sup> / Dr of Physick / [Englisht by E. Chil-  
mead] *Oxford*. / Printed by *L. Lichfield* and are to be /  
sold by *Edward Forrest*. 1640.]

[Two of the other Christ Church commentators mention ‘Lucrece’ (b kk ;  
b. 5 bk), but evidently without reference to Shakspeare. (Richard West of  
Christ Church, on sig. b 7, treats Ben Jonson as the great poet of the day :

*“ As twere the only office of a Friend  
To Rhyme, and ’gainst his Conscience to commend ;  
And sweare like Poets of the Post, This Play  
Exceeds all Johnson’s Works : ”*

Noted by M<sup>1</sup>. HIL.-P.)

The extract above is printed in Hunter’s *Illustrations*, i.] F. J. F.

<sup>1</sup> Jacques Ferrand.

GEO. LYNN, 1640.

To his Friend the Author, on his *Fancies Theatre*.

\* \* \* \* \*

For, when th' inticing pleasure of thy Line,  
And teeming *Fancies* unexhausted *Myne*  
I view, me thinks the *Genius* of those *Three*  
Admired *Laureats* are ensphear'd in *Thee*,  
Smooth *Shakespeare*, neat *Randolph*, and wittie *Ben*.  
Flow in a mutuall sweetnesse from *Thy Pen* :

*The | Fancies | Theater. | by | John Tatham | Gent. | . . .*  
*London, | Printed by John Norton, for | Richard Best,*  
*and are to be | sold at his Shop neere Grayes-Inne | gate*  
*in Holborne. | 1640. | Sign. (\*) 8.*

W. Ling, who writes the last fore-praise poem to this play, doesn't deign (like so many other poetasters) to mention Shakspeare :—

“ Had I *Chapmans* Line or Leaning, *Johnsons* Art,  
*Fletchers* more accurate Fancie, or that part  
Of *Beaumont* that's divine, *Dun's* profound skill,  
Making good Verses live, and damning ill :  
I then would prayse thy Verses, which sho'd last  
Whilst *Time* ha's sands to run, or *Fame* a blast.”

F. J. F.

*The Academy of Compliments, 1640.**On her breasts.*

- [1] **H**Er breasts those Ivory Globes circled with blew,  
 Save of their Lord no bearing yoke they knew.  
 [p. 135.]
- 

*The quality of Love.*

- [2] **L**ove is a spirit all compact of fire,  
 Not grosse to finke but light, and will aspire.  
 [p. 138.]
- 

*The Constancy of Lovers.*

- [3] **L**ove goes to love as schoole boyes from their books,  
 But love from love towards Schoole with heavy looks.  
 [p. 141.]
- 

*The parting of Lovers.*

- [4] **O**Nce learne to love, the lesson is but plaine,  
 And being learnt is never lost againe.  
 [p. 141.]
- 

- [5] **F**Aire flowers that are not gathered in their prime,  
 Rot and consume themselves in little time.  
 [p. 148.]
- 

*The | Academy | of | Compliments | . . . . London. . . .*  
 1640.

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The Preface to the Reader is signed *Philomusus*. No. 1 is a quotation from *Lucrece*, 407-8; No. 2 from *Venus and Adonis*, 149-150; No. 3 from *Romeo and Juliet*, II. ii.; No. 4 from *Venus*, 407-8, where "Once learne" is "O, learne"; and No. 5 from *Venus*, 131-2.

There are quotations from many other poets in the book, which is designed to assist Ladies, Gentlewomen, Scholars, and Strangers to "accomodate their Courtly Practice with most Curious Ceremonies, Complementall, Amorous, High expressions, and formes of speaking, or writing." M.

## NICH. DOWNEY, 1640.

But fad *Melpomene*, (who knowes her right  
 And title to the matter that you write,)  
 Casts off the heavy buskins, which thee wore,  
 Quickens her leaden pace, and runnes before;  
 Hyes to pale Shakespeares urne, and from his tombe  
 Takes up the bayes, and hither she is come;

\*                      \*                      \*

BEN is deceas'd, and yet I dare avow,  
 (*Without that looke*) BEN's *redivivus* now,

*Sicily | and | Naples, | or, the | Fatall Vnion. | A Tragady. |*  
*By S. H[arding] A. B. & C. Ex. . . . Oxford . . .*  
 1640. *Dedicatory Verses sig. 2 b.*

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Ben Jonson is referred to again, sigs. A, A b. M.



JOHN BENSON, 1640.

*To the Reader.*

I here presume (under favour) to present to your view, some excellent and sweetely composed Poems, of Master *William Shakespeare*, Which in themselves appeare of the same purity, the Authour himselfe then living avouched; they had not the fortune by reason of their Infancie in his death, to have the due accommodatiō of proportionable glory, with the rest of his ever-living Workes, yet the lines of themselves will afford you a more authentick approbation than my assurance any way can, to invite your allowance, in your perusall you shall finde them *Seren*, cleere and eligantly plaine, such gentle straines as shall recreate and not perplexe your braine, no intricate or cloudy stuffe to puzzell intellect, but perfect eloquence; such as will raise your admiration to his praise: this assurance I know will not differ from your acknowledgement. And certaine I am, my opinion will be seconded by the sufficiency of these ensuing Lines; I have beene some what sollicitus to bring this forth to the perfect view of all men; and in so doing, glad to be serviceable for the continuance of glory to the deserved Author in these his Poems.

<sup>1</sup>*The Publisher's address, prefixed to Shakespeare's Poems. 1640. [12mo.] C. M. I.*

## LEONARD DIGGES, 1640.

*Upon Master WILLIAM SHAKESPEARE, the  
Deceased Authour, and his POEMS.*

Poets are borne not made, when I would prove  
This truth, the glad remembrance I must love  
Of never dying *Shakespeare*, who alone,  
Is argument enough to make that one.  
First, that he was a Poet none would doubt,  
That heard th' applause of what he sees set out  
Imprinted; where thou hast (I will not say<sup>1</sup>  
Reader his Workes for to contrive a Play  
To him twas none) the patterne of all wit,  
Art without Art unparaleld as yet.  
Next Nature onely helpt him, for looke thorow  
This whole Booke, thou shalt find he doth not borrow.  
One phraze from Greekes, nor Latines imitate,  
Nor once from vulgar Languages Translate,  
Nor Plagiari-like from others gleane,  
Nor begges he from each witty friend a Scene  
To peece his Acts with, all that he doth write,  
Is pure his owne, plot, language exquisite,  
But oh! what praise more powerfull can we give  
The dead, then that by him the Kings men live,  
His Players, which should they but have shar'd the Fate,  
All else expir'd within the short Termes date;

<sup>1</sup> say) in the original, but it is a misprint.

How could the Globe have prospered, since through want  
 Of change, the Plaies and Poems had growne scant.  
 But happy Verse thou shalt be sung and heard,  
 When hungry quills shall be such honour bard. [barr'd]  
 Then vanish upstart Writers to each Stage,  
 You needy Poetafters of this Age,  
 Where *Shakespeare* liv'd or spake, Vermine forbear,  
 Least with your froth you spot them, come not neere;  
 But if you needs must write, if poverty  
 So pinch, that otherwise you starve and die  
 On Gods name may the Bull or Cockpit have  
 Your lame blanke Verse, to keepe you from the grave:  
 Or let new Fortunes younger brethren see,  
 What they can picke from your leane industry.  
 I doe not wonder when you offer at  
 Blacke-Friers, that you suffer: tis the fate  
 Of richer veines, prime judgements that have far'd  
 The worse, with this deceased man compar'd.  
 So have I seene, when Cesar would appeare,  
 And on the Stage at halfe-sword parley were,  
*Brutus* and *Cassius*: oh how the Audience  
 Were ravish'd, with what wonder they went thence,  
 When some new day they would not brooke a line,  
 Of tedious (though well laboured) *Catiline*<sup>1</sup>;  
*Sejanus* too was irkesome, they priz'de more  
 Honest *Iago*, or the jealous Moore.  
 And though the Fox and subtil Alchimist,  
 Long intermitted could not quite be mist,  
 Though these have sham'd all the Ancients, and might  
 raise,  
 Their Authours merit with a crowne of Bayes.  
 Yet these sometimes, even at a friends desire  
 Acted, have scarce defrai'd the Seacoale fire

<sup>1</sup> *Catelines in the original.*

And doore-keepers : when let but *Falstaffe* come,  
*Hall, Paines*, the rest you scarce shall have a roome  
 All is so pester'd : let but *Beatrice*  
 And *Benedicke* be seene, loe in a trice  
 The Cockpit Galleries, Boxes, all are full  
 To hear *Malvoglio*, that crosse garter'd Gull.  
 Briefe, there is nothing in his wit fraught Booke,  
 Whose sound we would not heare, on whose worth looke  
 Like old coynd gold, whose lines in every page,  
 Shall passe true currant to succeeding age.  
 But why doe I dead *Sheakespeare* praise recite,  
 Some second *Shakespeare* must of *Shakespeare* write ;  
 For me tis needlesse, since an host of men,  
 Will pay to clap his praise, to free my Pen.

*Prefixed to Shakespeare's Poems. 1640. [12mo.]*

In his verses of 1623 (before, p. 318) Leonard Digges speaks twice of Shakespeare's *Works*. In the above lines he refuses that term to the plays, because it was to Shakespeare no work "to contrive a play." H. Fitzgeoffrey thus writes in his *Certaine Elegies*, 1618 (Book i, Sat. i. sign. A 8) :

"Bookes, made of Ballades : Workes, of Playes,"

and Sir John Suckling, in his *Sessions of the Poets* (*Fragmenta Aurea*, 1646, p. 7), writes,

"The first that broke silence was good old *Ben*,  
 Prepar'd before with Canary wine,  
 And he told them plainly he deserv'd the Bays,  
 For his were call'd Works, where others were but Plaies."

The fact is that Jonson had in 1616 issued his Plays under the title of *Workes*. Perhaps the joke at page 438, in the extract from *Conceits, Clinches, &c.*, had no reference to this ; the *works* there referred to seem to be Shakespeare's *good works* : still there is the same opposition to plays and books. In 1633 Wm. Sheares published John Marston's plays ; and prefixed an "Epistle Dedicatory," in which he asks, Why are "Playes in generall" "so vehemently inveighed against" ? "Is it because they are Playes ? The name it seemes somewhat offends them, whereas if they were styled Workes, they might have their Approbation also." Whalley, in his *Life* prefixed to his edition of Jonson's Works, 1756 (p. xlv), records that some one addressed to him this Epigram, —

"Pray tell me, Ben, where does the myst'ry lurk?  
What others call a Play, you call a work"?

to which the following answer was returned,—

"The author's friend thus for the author says;  
Ben's plays are works, when others works are plays."

When Digges writes

"Vermine forbear,  
Least with your froth you spot them, come not neere;  
But if you needs must write, if poverty  
So pinch, that otherwise you starve and die," &c.

he is specially referring to Ben Jonson's "apologeticall dialogue" at the end of the *Poetaster*, where Ben says of the Marston faction,

"If it gave 'em Meat,  
Or got 'em Clothes, 'tis well" (*Works*, 1616, p. 351).

And there is also a remembrance of *A Midsummer Night's Dream*, and in particular of the words

"Newts and blindworms do no wrong,  
Come not near our fairy queen."

Digges' verses are curious and valuable, as a testimony to the supreme popularity of *Julius Cæsar*, *Othello*, *Henry IV*, *Much Ado About Nothing*, and *Twelfth Night*. They also show that Ben Jonson had reason for viewing Shakespeare's success with jealousy. We know that his *New Inn* was a complete failure, as it deserved to be. We learn from Digges, that even *Catiline* and *Sejanus* were found tedious and irksome. C. M. I.

JOHN WARREN, 1640.

*Of Mr. William Shakespeare.*

What, lofty *Shakespeare*, art againe reviv'd ?  
 And *Virbius* like now shew'ft thy selfe twife liv'd,  
 'Tis [Benfon's] love that thus to thee is showne,  
 The labours his, the glory still thine owne.  
 These learned Poems amongst thine after-birth,  
 That makes thy name immortall on the earth,  
 Will make the learned still admire to see,  
 The Muses gifts so fully infus'd on thee.  
 Let Carping *Momus* barke and bite his fill,  
 And ignorant *Davus* slight thy learned skill :  
 Yet those who know the worth of thy desert,  
 And with true judgement can discern thy Art,  
 Will be admirers of thy high tun'd straine,  
 Amongst whose number let me still remaine.

*Prefixed to Shakespeare's Poems. 1640. [12mo.]*

And *VIRBIUS* like : *Virbius* is the name borne by Hippolytus, after his revival. See Virgil's *Aeneid*, lib. vii. Conington (1867, p. 251) thus renders the relative passage :

“ But Trivia kind her favourite hides,  
 And to Egeria's care confides,  
 To live in woods obscure and lone,  
 And lose in *Virbius*' name his own.”

There may be an allusion to the little volume called *Jonsonus Virbius* (Jonson Revived), a collection of verses in praise of Ben Jonson, published in the next year after his death, and two years before the publication of Warren's verses (see before, p. 414). The title, *Jonsonus Virbius*, was, according to Aubrey, given to this little work by Lord Falkland. Cf. the couplet,

“ Whose Pious *Cemetery* shall still keep  
 Thy *Virbius* waking, though thy *Ashes* sleep.”

which occurs in a copy of verses by Robert Gardiner prefixed to Cartwright's works, ed. 1651.

'Tis [Benfon's] love, &c. The publisher's name has been conjecturally added, to eke out the verse, and complete the sense. C. M. I.

*Anonymous, before 1640.*

An Addition of some Excellent  
Poems, to those precedent, of  
Renowned *Shakespeare*,  
By other Gentlemen.

\* \* \*

*His Mistris Shade.*

\* \* \*

Then stately *Virgil*, witty *Ovid* by,  
Whom faire *Corinna* stands, and doth comply  
With Ivory wrifts, his Laureat head, and steepes,  
His eyes in dew of kisses while he sleepes.  
Then soft *Catullus*, sharpe fang'd *Martiall*,  
And towring *Lucan*, *Horace*, *Iuvinall*;  
And snakie *Perseus*; these and those whom rage,  
(Dropt from the Iarre of heaven) fill'd to enrage  
All times unto their frensies, thou shalt there  
Behold them in an Amphitheater.  
Amongst which Synod crown'd with sacred bayes,  
And flattering joy wee le have to recite their playes.  
*Shakespeare* and *Beaumont*, Swannes to whom the Spheares  
Liften, while they call backe the former yeares<sup>1</sup>  
To teach the truth of Scenes, and more for thee,  
There yet remaines brave soule than thou canst see  
By glimmering of a fancie: doe but come,  
And there Ile shevv thee that illustrious roome,

<sup>1</sup> *Original* yeare.

In which thy father *Johnfon* shall be plac'd,  
 As in a Globe of radiant fire, and grac'd,  
 To be of that high Hyrarchy, where none  
 But brave soules take illumination :  
 Immediately from heaven, but harke the Cocke,  
 (The Bell-man of the night) proclaimes the Clocke,  
 Of late strucke one, and now I feele the prime  
 Of day breake through the pregnant East, tis time  
 I vanish: more I had to say,  
 But night determines here, away.

*Printed at the end of—*

*Poems: | VVritten | By | Wil. Shake-speare. | Gent. |*  
*[Device] | Printed at London by Tho. Cotes, and are | to be*  
*sold by Iohn Benson, dwelling in | St. Dunstons Church-*  
*yard. 1640.*

[Sigs. L 2, L 5, L 6.]

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[See Maurice Jonas's extracts in *Notes and Queries*, 7th Series, XI, June 13, 1891, and 7th Series, XII, July 11, 1891, where he points out that the above lines were omitted from the *Centurie* and *Fresh Allusions*. M.]



## JAMES SHIRLEY, SEPTEMBER, OCTOBER, 1640.

Does this look like a Term? I cannot tell,  
 Our Poet thinks the whole Town is not well,  
 Has took some Phyfick lately, and for fear  
 Of catching cold dares not salute this Ayr.  
 But ther's another reason, I hear say  
*London* is gone to *York*, 'tis a great way;  
 Pox o' the Proverb, and of him say I,  
 That look'd ore *Lincoln*, cause that *was*, must we  
 Be now translated North? I could rail, to <sup>[too]</sup>  
 On Gammar *Shiptons* Ghost, but 't wo' not doe,  
 The Town will still be *flecking*, and a Play  
 Though ne'r so new, will starve the second day:  
 Upon these very hard conditions,  
 Our Poet will not purchase many Towns;  
 And if you leave us too, we cannot thrive,  
 I'll promise neither Play nor Poet live  
 Till ye come back, think what you do, you see  
 What audience we have, what Company  
 " *To Shakespear comes, whose mirth did once beguile*  
 " *Dull hours, and buskind, made even sorrow smile,*  
 " *So lovely were the wounds, that men would say*  
 " *They could endure the bleeding a whole day:*  
 He has but few friends lately, think o' that,  
 Hee'l come no more, and others have his fate.  
 " *Fletcher the Muses darling, and choice love*  
 " *Of Phœbus, the delight of every Grove;*

" Upon whose head the Laurel grew, whose wit  
 " Was the Times wonder, and example yet,  
 'Tis within memory, Trees did not throng,  
 As once the Story said to Orpheus song.  
 " Johnson, & whose name, wife Art did bow, and Wit  
 " Is only justified by honouring it :  
 " To hear whose touch, how would the learned Quire  
 " With silence stoop ? and when he took his Lyre,  
 " Apollo dropt his Lute, asham'd to see  
 " A Rival to the God of Harmonie.  
 You do forsake him too, we must deplore  
 This fate, for we do know it by our door.  
 How must this Author fear then, with his guilt  
 Of weakness to thrive here, where late was spilt  
 The *Muses* own blood, if being but a few,  
 You not conspire, and meet more frequent too :  
 There are not now *nine Muses*, and you may  
 Be kind to ours, if not, he bad me say,  
 Though while you careless kill the rest, and laugh,  
 Yet he may live to write your *Epitaph*.

*The Sisters.* 1652. [8vo.] *Prologue at the Black-Fryers*

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[It is suggested by Genest (*Account of English Stage*, iii, p. 143) that the words "London is gone to York" indicate a date when the King and Court were at York, in 1640, and that *The Sisters* was probably acted then at Blackfriars. L. T. S.]

## JAMES SHIRLEY, 1640.

*The Arcadia.*

*Dame[tas]*. Ime out of breath, let me walke my felfe a little.

*Pam[ela]*. What hafte does tire you ?

*Dam.* Tire me, I am no woman, keepe your tires to your felfe  
Nor am I *Pericles* prince of *Tyre*.

A / Pastoral / Called / The / Arcadia. / Acted by her  
Majesties Seivants / at the *Phanix* in *Drury* / Lane.  
Written by *James Shirly* Gent. / London, / Printed by  
*I. D.* for *John Williams*, and *E. Eglesfield* / and are to be  
sould at the signe of the *Crane* / in *Pauls* Church-yard.  
1640. / sign. B 4 back.

J. O. H.-F.

## ANON., 1640.

Q. *What Birds are those, that are called Prophets twice borne ?*

A. The Cocke : first an egge from the Henne, after a Cocke  
from the Egge : they foretell seafons and changes of weather,  
according to the Verfe :

Some say for ever 'gainst that season comes,  
Wherein our Saviours birth is celebrated,  
The Bird of dawning fingeth all Night long,  
And then they say no Spirit dares walk abroad,  
So sacred and so hallow'd is that tune. [*sic*]

W. Shakefp.

*A Helpe to Discourse.* 1640.

C. M. I.

NICHOLAS DIXON, *March* 4, 1640-1.

Noble kinfemen 1634 . . .

Ben Jonfons Poems 4° 00—00—06

Beaumont's poems 4° 00—00—06 . . .

Shakespeare's poems 8° 00— 1—00 . . .

Received upon this Bill y<sup>e</sup> 4th of march 1640, for y<sup>e</sup> vfe of  
mr mofely my maifter . . . I fay Received—

Per me Nicholas Dixon.

---

[Noted in the Catalogue of State Papers, Domestic Series, 1640-1. From the MS. in the Record Office, a bookseller's account of books supplied to a customer (probably Lord Conway). M.]

ANONYMOUS, ab. 1640 or 1642.

Act the first.

[*leaf 1*]<sup>2</sup>

Enter Captaine Vnderwit and his man Thomas.

\* \* \* \* \*

Tho: and so the Land has parted you, [*leaf 1, back*]

Vn. thou saist right, Thomas, it lies betweene both our houses [*leaf 2*] indeed, but now I am thus dignified, (I thinke that's a good word) or intituled is better, but tis all one, since I am made a Captaine—

Tho: by your owne defert, and vertue.

Vn. thou art deceaud, it is by vertue of the Commission, the Commission is enough to make any man an Officer without defert Thomas, I must thinke how to prouide mee of warlike accoutrements, to accomodate, which comes of Accomodo. Shakespeare the first, and the first

Tho: No Sir it comes of so much money disburs'd

\* \* \* \* \*

Vn: . . . . . let me see now, the bookes of Martiall discipline. [*leaf 18*]

[*lf. 18, bk.*] Tho: I bought vp all, that I found haue relation to warr, and fighting . . .

Vn: . . . Item. the sword salue, . . . the Buckler of faith . . . A booke of mortification . . . Item the gunpowder treason, and the Booke of Cannons . . . . Shakespeares workes—why Shakespeares workes?

Tho: I had nothing for the pikemen before,

Vn: they are playes,

Tho. Are not all your musterings in the Countrey, fo, fir?  
 pray read on.

Harleian MS. 7650 (in MS. at the end of the printed Catalog, vol. iii), formerly Sloane or Additional MS. 5,001: A Comedy without name or date, but probably soon after 1640, as it says, on leaf 2 back, "considering the league at Berwick<sup>1</sup>, and the late expeditions wee may find some of these things [books on Tacticks] in the North, or else speake with some reform'd Captaine, though he be a Catholicke, and it may bee wee may haue them at cheaper rates."

The "accomodate, *acomodo*," is Shallow's comment on Baidolph's "a Souldier is better accommodated, then with a wife:" 2 *Henry IV*, III, ii, 72: "Better accommodated, it is good, yea indeede is it: good phrases are surely, and euery where commendable. 'Accommodated', it comes of *Accomodo*: very good, a good Phrase."

The only treaty—called the Pacification—of Berwick known to me is dated June 18, 1639. When the Scotch, aided by the French, were in insurrection and had taken the Covenant, Charles advanced to the North with 23,000 men. The camp came to Berwick, and Charles himself negotiated a peace, and soon after disbanded his army.

The Scotch Parliament advanced, a few months later, other claims, and Charles had to renew the war, and in May 1640 an English army went North again to resist the Scotch advance into England.

The mention in the play of Tarleton, 'No Jokes since Tarleton died,' or something of the sort, would not be likely after 1660. —SIDNEY L. LEE.

The play was attributed by Bullen to James Shirley. The play is called *Captain Underwit, a Comedy*, in Bullen's *Collection of Old Plays*, London, 1882-3, ii. 320. M.

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<sup>1</sup> Supposed to refer to the Pacification of Berwick: Charles I's agreement with the Scotch in arms against him.

RICH. BRATHWAITE, 1641.

wee will now descend to such particulars, wherein the<sup>se</sup> censorious *Timonists* (whose poore degenerate spirits are ever delighted most in detracting from women, or aspersing some unworthy disgrace upon their sexe;) usurpe this liberty, to lay upon their purest reputes a lasting infamy. Wee shall in every place heare calumnious tongues . . . inveighing against them in this manner: What vice is there extant, which is not in the practise of women frequent? . . . If young, they are lascivious: if old they are covetous. Their whole life a Comedy of errors: their formall feature a fardell of fashions. Alas poore Girles! Have you no *Defence* against such viperous tongues?

A / Ladies / Love-Lecture ; / Composed, / and From The  
Choi- / cest Flowers of / Divinitie and Humanitie / *Culled,*  
*and Compiled :* / As it hath beene by sundry Personages  
of emi- / nent qualitie, upon sight of some Copies di- /  
spersed, modestly importuned: / To the memory of that  
Sexes honour; for whose sweet / sakes he originally  
addressed this Labour. / By Ri. Brathwait *Esquire* . . .  
*London,* / Printed by Iohn Dawson, 1641. / *Section VII.*  
p. 419 of "*The English Gentleman* . . . The third  
*Edition* revised, corrected, and enlarged. 1641."

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Reference to the book sent by Dr. Ingleby.—F. J. F.

\* SHAKERLY MARMION, 1641.

Oh that I were a vail upón that face,  
To hide it from the world ; methinks I could  
Envie the very Sun, for gazing on you!

The / Antiquary. / A Comedy, / Acted by Her Maiestie's  
Servants / at / The Cöck-Pit. / Written / By Shackerly  
Mermion, Gent. / London, / . . 1641. Actus Secundus,  
sign. C 4 back

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Probably referring to Romeo's

O that I were a gloue upon that hand,  
That I might touch that cheeke !  
*Romeo and Juliet*, II. ii. 24.

J. O. III.-P.



## ABRAHAM COWLEY, 1641.

1. *Bla[de]*. Fare ye well Gentlemen. I shall see thee *Cutter* a brave Tapster shortly; it must be so i' faith, *Cutter*; thou must like *Bardolph* i' the play, the spigot weild. (D 3, cpl. 2)

2. *Aur[elia]* \* \* \* I shall never hear my Virginals when I play upon 'um, for her daughter *Tabitha's* finging of Psalms. The first pious deed will be, to banish *Shakespear* and *Ben Johnson* out of the parlour, and to bring in their rooms *Marprelate*, and *Pryn's* works. You'll ne'er endure 't, Sir. You were wont to have a Sermon once a quarter at a good time; you shall have ten a day now.

The Guardian. / A Comedie / Acted before / Prince Charles  
His Highness / at Trinity-Colledge in Cambridge, / upon  
the twelfth of March, / 1641. Written by / Abraham  
Cowley : / London, Printed for John Holden, at the Anchor  
in / the New Exchange. 1650.

But it is worth noting that in his revision of the Guardian, "printed in 1663, the scene London in the year 1658" and called "Cutter of Coleman Street", (1) was wholly omitted, and the Shakespear of (2) altered to Fletcher.

In 1 (Act IV. sc. iii.) the reminiscence is to the *M. Wives of W.*, I. iii., and the last words to Pistol's

"O base Hungarian wight! wilt thou *the spigot weild*?"

In 2 (Act IV. sc. vii.) we have some evidence that Shakespeare and Ben Jonson were then the most popular dramatists, more popular than Beaumont and Fletcher, so often classed with them as the excelling tri- or quadr-umvirate.—B. N.

## JOHN JOHNSON, 1641.

In ſpeaking of this we entred Loves Library, which was very ſpacious, and compleatly filled with great variety of Bookes of all faculties, and in all kindes of Volumes.

\* \* \* \* \*

There was alſo *Shakeſpeere*, who (as *Cupid* informed me) creepes into the womens cloſets about bed time, and if it were not for ſome of the old out-of-date Grandames (who are ſet over the reſt as their tutoreſſes) the young ſparkiſh Girles would read in *Shakeſpeere* day and night, ſo that they would open the Booke or Tome, and the men with a Felſue in their hands ſhould point to the Verſe.

*The Academy of Love, deſcribing y<sup>e</sup> folly of younge men & y<sup>e</sup> fallacy of women.* 1641, pp. 96, 99 (*mis-paged, pages 97, 98 are left out*). [4to.] C. M. I.

## MARTINE PARKER, 1641.

All Poets (as addition to their fames)  
 Have by their Works eternized their names,  
 As Chaucer, Spencer, and that noble earle,  
 Of Surrie thought it the most precious pearle,  
 That dick'd his honour, to Subscribe to what  
 His high engenie ever aimed at [,]  
*Sydney* and *Shakspire*, *Drayton*, *Withers* and  
 Renowned *Jonson* glory of our Land :  
*Deker*, Learn'd *Chapman*, *Haywood* al thought good,  
 To have their names in publike understood,  
 And that sweet Seraph of our Nation, *Quarles*  
 (In spight of each planatick cur that fnarles)  
 Subscribes to his Celestiall harmony,  
 While Angels chant his Dulcid melodie.  
 And honest *John* from the water to the land  
 Makes us all know and honour him by's hand ;

*The Poets blind mans Bough, or, Have among you  
 my blind Harpers.* 1641, sign. A 4. [Ato.]

C. M. I.

## CHARLES BUTLER, VICAR OF WOTTON, 1642.

Rhythmi genera partim syllabarum suarum numero, partim  
variâ sonorum resonantium dispositione distingui possunt: fed ea  
(4) optimorum poetarum observatio optime docebit.

\* \* \* \*

(4) Quales sunt apud nos Homero,  
Maroni, Ovidio, cœterisque melioris  
notæ priscis æquiparandi, D. PHIL-  
IPPUS SIDNEY, EDMUNDUS SPENCER,  
SAMUEL DANIEL, MICHAEL DRAY-  
TON, JOSUAH SYLVESTER, & quem  
cum honore memoro, Divinus ille  
Vates GEORGIUS WITHER, aliique  
ingenio & arte florentes, quorum hæc  
ætas uberrima est: atque inprimis  
horum omnium magister, unicum  
caligantis sui seculi lumen, D. GAL-  
FRIDUS CHAUCER.

(Edition, London, 1629, sign.

\*E 3.)

(4) Quales sunt apud nos Homero,  
Maroni, Ovidio, cœterisque melioris  
notæ priscis æquiparandi, D. Phi-  
lippus Sidney, Edmundus Spencer,  
Samuel Daniel, Michael Drayton,  
Josuah Sylvester, ingeniose pius  
Franciscus Quarles, & quem cum  
honore memoro, Divinus ille vates  
Georgius Wither, aliique ingenio &  
arte florentes, quorum hæc ætas  
uberrima est. Quibus accedat ex  
Poets scenicis, Senecæ, Plauto, Ter-  
entio neutiquam inferior, tragicus  
comicus historicus Guilielmus Shake-  
speare: aliique singularis illius artificii  
æmulatores non pauci.

(Editions, London, 1642, p. 41;  
and Leyden, 1642, pp. 38, 39.)

*Rhetoricæ Libri Duo. Quorum Prior de Tropis & Figuris,  
Posterior de Voce & Gestu præcipit: in usum scholarum  
postremo recogniti. Quibus recens accesserunt de oratoria  
Libri duo. Lib. I. cap. 13.*

[Edmund Bolton (before, pp. 213-4) cites Shakespere for a model of English, as does Charles Butler for a model of rhythm. Butler says,—

“The kinds of rhythm may be distinguished, partly by the number of their syllables, partly by the different arrangement of the echoing sounds; but observation of the best poets \* teaches these things best.

Such among us, fit to be compared to Homer, Virgil, Ovid and others of the better ancient fame, are Sir Philip Sidney, Edmund Spencer, Samuel Daniel, Michael Drayton, Josuah Sylvester, the naturally serious Francis Quarles, and he whom I name with honour, that Divine poet George Wither, and others now eminent in genius and in skill of whom this age is most fruitful. To whom is added of the dramatic poets, in no whit inferior to Seneca, Plautus, Terence, the tragi-comic-historic William Shakespere; and not a few others professing that special art.” L. T. S.]

## JOHN MILTON, 1642.

(1). But since there is such necessity to the hear-say of a Tire, a Periwig, or a Vizard, that Playes must have bin seene, what difficulty was there in that? when in the Colleges so many of the young Divines, and those in the next aptitude to Divinity, have bin seene so oft upon the Stage, writhing and unboning their Clergie limmes to all the antick and dishonest gestures of Trinculo's, Buffons, and Bawds; prostituting the shame of that ministry, which either they had, or were nigh having; to the eyes of Courtiers and Court Ladies, with their Groomes and *Mademoiselles*.

p. 14, ed. 1642. (*Milton's Prose Works*, ed. Symonds, 1806, ii. 221.)

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(2) I had said, that because the Remonstrant was so much offended with those who were tart against the Prelats, sure he lov'd toothlesse Satirs, which I look were as improper as a toothed Sleekstone. This Champion from behind the Arras cries out that those toothlesse Satyrs were of the Remonstrants making; and armes himselfe here tooth and naile, and *horne* to boot, to supply the want of teeth, or rather of gumms in the Satirs. And for an onset tels me that the family of a Sleekstone

*shewes I can be as bold with a Prelat as familiar with a Laundresse.*

An / Apology / Against a Pamphlet / call'd / A Modest Con-  
futation / of the Animadversions upon / the Remonstrant  
against / Smectymnuus / [*2u MS.* by m<sup>r</sup> Milton / ex dono  
Authous /] London, / Printed by E. G. for *John Rothwell*,  
and are / to be sold at the signe of the Sunne / in *Pauls*  
Church-yard. 1642. / *Sect.* 6, p. 32. (*M.'s Prose Works*,  
Bohn's Stand. Libr. iii. 140.)

In (1)—sent by H. E. S.—Milton's *Trinculo* is from Shakspeare's *Tempest*; in (2) his Champion crying out from behind the Airas, is from Shakspeare's Polonius, *Hamlet*, III. iv. 22.

"*Smectymnuus* was a pamphlet written by 5 Presbyterian divines—Stephen Marshall, Edmund Calamy, Thomas Young, Matthew Newcomen, William Spurstow (of whose initials the name is a compound)—against episcopacy." Bp. Hall answered it. Milton answered him. Then Hall (?) rejoined, declaring that Milton's phrases showed he had picked them up in Brothels and Playhouses. This malignant libel fired Milton, and he lashed his traducer in the way that such scoundrelly insinuations deserved. Milton's indignant vindication of the purity of his early manhood is very fine.—F. J. F.

## SIR THOS. BROWNE, 1642.

If their<sup>1</sup> be any truth in Astrology, I may outlive a Jubilee, as yet I have not seene one revolution of *Saturne*, nor have my pulfe beate thirty yeares, and [yet<sup>2</sup>] excepting one, have seene the ashes, and left under ground, all the Kings of *Europe*, have been contemporary to three Emperours, foure Grand Signiours, and as many Popes; me thinkes I have out-lived my selfe, and begin to be weary of the Sunne.<sup>3</sup>

*Religio Medici*. Printed for Andrew Crooke. 1642. p. 78-9. (§ 40, p. 93, ed. 1643.)

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*Macbeth*, V. v. 49: I gin to be a weary of the sun.

E. PHIPSON and F. J. F.

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<sup>1</sup> there. ed. 1643.

<sup>2</sup> and yet. 1643.

<sup>3</sup> same, 1st. ed. 1642 (*spurious*). The first authorized edition of 1645, reads 'Sunne,' p. 87, § 40.

## JOHN TAYLOR, 1642.

[Morris Jonas in *Notes and Queries*, 7th Series, ix, January 18, 1890, p. 48, considers that one of the heads in the woodcut on the title-page of Taylor's *Heads of all Fashions*, is copied from the Stratford bust. The lines 'To the Gentle Reader' are signed 'J. M.' They conclude]:

By this meanes fame hath got a monfters head,  
 Yea many heads, whereof I found a few,  
 And here have laid them open to thy view,  
 Perufe them all, in earnest or in jeft,  
 And tell me which amongft them is the beft.  
 If Round-head fhould be found the beft to be,  
 Farewell all other heads, Round-head for me.  
 But gentle Reader, give me thy good word,  
 And then I care not what Round-heads afford.

*Thine without hypocrisie. I. M.*

[The verse which Morris Jonas associates with the head considered as Shakspeare's is No. 10, described on page 2 as 'a long-head.' The verse reads :]

10 A Long-head cannot weare a little cap,  
 The forehead is fo diftant from the nap,  
 This head hath many whimfies in the Braine,  
 Yet wonders much at *Rome*, at *France*, and *Spaine* :  
 Thefe many plots have wrought againft our Land,  
 But this Long-head hopes they fhall nere long ftand.

[p. 5]

[The head which appears to me most to resemble the Stratford bust (and the resemblance is very poor), is the third from the left on the top line. The verse No. 3 reads:]



3 A Solid-head is one whose every part,  
Is furnished with nature and with Art,  
Hath all the faire endowments can be given  
By the auspicious Stars or powers of Heaven :  
If this head be well guarded with Gods Grace,  
Tis <sup>1</sup> fit for Church or State, or any place.

[p<sup>r</sup> 4]

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[One may be forgiven, perhaps, for doubting whether Shakspeare is alluded to at all, and, certainly, for disbelieving that the woodcut of a common type of face can be copied from the Stratford bust. Dr. Furnivall and Dr. Wylie consider that the long head on the left of the cut is perhaps intended for Shakspeare. M.]

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<sup>1</sup> Original *Tt*.

## JAMES SHIRLEY, 1642, 1635.

"Stand off, gentlemen,—let me see—which? Hum! this?—no; th' other! Hum! send for a lion and turn him loose; he will not hurt the true prince."

*The Sisters* (licenst in April, 1642, printed in 1652),  
Act V. sc. ii. *Works*, ed. Gifford, by Dyce,  
1833, v. 421.

These are Piperollo's words when he's in doubt whether Farnese (the Prince of Parma) or the disguised Frapolo, the chief bandit, is the true prince. Gifford says ironically, "A *sneer* at Shakspeare! unnoticed by the commentators." A good-humour'd allusion, there no doubt is,—to Falstaff's "but beware instinct: the lion will not touch the true prince" (1 *Henry IV*, II. iv. 300),—but no sneer.

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*Arcadius.*                   Thou art jealous now;  
Come, let me take the kiss I gave thee last;  
I am so confident of thee, no lip  
Has ravish'd it from thine.

1635. *The Coronation*, Act II. sc. i. *Works*, ed.  
Gifford, & Dyce. 1833, vol. iii. p. 474.

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'This pretty thought,' says Gifford,—without any need for the remark,—is from Shakespeare:

                                  "this kiss  
I carried from thee, dear, and my true heart  
Hath virgin'd it e'er since."—*Coriolanus*.

The *Coronation* "was licensed in February 1634-5, as the production of Shirley; but from some cause or other it is attributed to 'John Fletcher,' in the title-page of the first edition, ("Written by John Fletcher, Gent.") printed in 4to in 1640, though Fletcher had been dead ten years prior to its first appearance on the stage."—*ib.* p. 457.

See too iv. 36, 437, 462 (Varges).—F. J. F.

‘NORTHERN NUNTIO,’ *August 8, 1643.*

I presume I deserve a fee for my counsel as well as their Doctor of the Committee at Nottingham deserved to be kicked out of the town (as he was the other day), the cause I have almost forgot, except the king's late victories have awaked the Atheist, and made him now think there was a God, whom he not feared nor served before, but gloried in the contrary, setting Shakespear's plays at a better pitch of authority than the Gospel of Chrif.

*The Northern Nuntio, published at York, August 8, 1643.*

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[The *Northern Nuntio* was a royalist newspaper published at York, and it here alludes to Dr. Plumptre (the author of two books of epigrams, published in 1629), about whom the reader may be referred to C. H. Firth's edition of the *Memoirs and the Life of Colonel Hutchinson*, 1906, where the above passage is quoted, p. 128. See also Prof. Firth's print of the passage in *Notes and Queries*, 7th Series, v, p. 386. M.]

*Anonymous, 1643.*

[addressing the Parliament]

We will not dare at your strange Votes to Jear,  
Nor personate King *Pym* with his State-fear .  
Aspiring *Cataline* shall be forgot,  
Bloody *Sejanus*, or who e're would Plot  
Confusion to a State; the Warrs betwixt  
The Parliament, and just *Henry* the sixt,  
Shall have no thought or mention, cause their power,  
Not only plac'd, but left him in the *Tower*;  
Nor yet the Grave advice of learned *Pym*  
Make a Malignant, and then Plunder him.

\* • \* \* \*

Methinks there should not such a difference be  
'Twixt our profession and your quality,  
You meet, plot, talk, consult, with minds immense,  
The like with us, but only we speak sense  
Inferiour unto you; we can tell how  
To depose Kings, there we are more than you,  
Although not more then what you would.

*Rump. An Exact Collection of the choycest Poems and  
Songs relating to the late Times, from Anno 1639 to  
Anno 1661. The Players Petition to the Parliament.  
1662. Part I. p. 33. [8vo.]*

[The *Players Petition* was not included in the first edition of this collection, which came out in 1660, nor is it contained in the reprint of the work published in 1731. It, however, appears to have been written in 1643, from the following lines near the beginning :—

SH. ALLN. BK.—I.

“O wise mysterious Synod, what shall we  
 Do for such men as you e're forty three  
 Be half expir'd, and an unlucky season  
 Shall set a period to *Triennial Treason* ;—”

and the numerous allusions in it to “King Pym,” who died 8 Dec., 1643. The Long Parliament made an Order for closing the theatres, 2 Sept. 1642 (see after, p. 490, and this poem seems to have been a protest against such severity. The writer may have alluded to Shakespere's *Henry VI.* and *Richard II.* in the lines quoted above.

Mr. Hazlitt (Roxburghe Library, *English Drama and Stage*, 1869, p. 273) prints the last word in the second line *State-Bear*, which conveys no sense; the fl is slightly blurred, but it is plainly flear = fleer, a scornful look. L. T. S.]

## THOMAS FULLER, 1643—1662.

WILLIAM SHAKESPEARE was born at *Stratford on Avon* in this County, in whom three eminent Poets may seem in some sort to be compounded.

1. *Martial*, in the *Warlike* sound of his Sur-name (whence some may conjecture him of a *Military extraction*) *Hasti-vibrans*, or *Shake-speare*.

2. *Ovid*, the most *naturall* and *witty* of all Poets; and hence it was that Queen *Elizabeth*, coming into a Grammar-School, made this extemporary verse,

‘*Perseus* a Crab-staffe, Bawdy *Martial*,

*Ovid* a fine Wag.’

3. *Plautus*, who was an exact Comœdian, yet never any Scholar, as our *Shake-speare* (if alive) would confesse himself. Adde to all these, that though his Genius generally was *jocular* and inclining him to *festivity*, yet he could (when so disposed) be *solemn* and *serious*, as appears by his Tragedies; so that *Heraclitus* himself (I mean if secret and unseen) might afford to smile at his Comedies, they were so *merry*; and *Democritus* scarce forbear to sigh at his Tragedies, they were so *mournfull*.

He was an eminent instance of the truth of that Rule, *Poeta not fit, sed nascitur*; one is not *made*, but *born* a Poet. Indeed his Learning was very little, so that, as *Cornish diamonds* are not polished by any Lapidary, but are pointed and smoothed even as they are taken out of the Earth, so *nature* it self was all the *art* which was used upon him.

Many were the *wit-combates* betwixt him and *Ben Johnson*; which two I behold like a *Spanish great Gallion* and an *English man of War*: Master *Johnson* (like the former) was built far higher in Learning; *Solid*, but *Slow* in his performances. *Shake-spear*, with the *English man of War*, leffer in *bulk*, but lighter in *sailing*, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his Wit and Invention. He died Anno Domini 16 . . , and was buried at *Stratford upon Avon*, the Town of his Nativity.

*The History of the Worthies of England: Warwickshire.*  
1662. [Fo.] p. 126.

[Fuller was collecting the materials for his "Worthies" in 1643, but the work was not published till after his death, by his son in 1662. See *Biog. Brit.* ed. 1750, p. 2055, and *Memorials of Thos. Fuller*, by Rev. A. T. Russell, 1844, p. 152. L. T. S.]

We find Shakespeare treated as a name of "high qualitie" (i. e. a heroic name) in a work called *Polydoron*, mentioned by C. B. Carew in *Notes and Queries*, 3rd Ser., vol. i. p. 266. [*Polydoron* is perhaps the secondary title, no work appears to be known under that name. L. T. S.]

"Names were first questionlesse given for distinction, facultie, consanguinitie, desert, qualitie: for Smith, Taylor, Joyner, Sadler, &c., were doubtlesse of the trades; Johnson, Robinson, Williamson, of the blood: Sackville, Saville, names of honorable desert; Armstrong, Shakespeare of high qualitie:"

And R. Verstegan, in the chapter "Of the Sirnames of our ancient Families" in his *Restitution of Decayed Intelligence*, 1634, p. 294, says:—

"*Breakspear, Shakspear*, and the like, have beene sirnames imposed upon the first bearers of them for *valour, and feates of armes*."

Shakespeare, as Fuller says, is *Hastivibrans* in Latin. In Greek it is Δορίπαλος and Ἐγχεπάλος. Cf. Spenser's *Faery Queen*, b. iv, c. iii, st. 10:

"He, all enrag'd, his shivering speare did shake,  
And charging him afresh thus felly him bespake."

[Mr. Ruskin's remark (*Fors Clavigera*: Letter 15, p. 12) of the coincidence, "that the name of the chief poet of passionate Italy [was] 'the bearer of the wing,' and that of the chief poet of practical England, the bearer or shaker of the spear," fails as regards Dante, whose family name *Alighieri*, with its softened form *Aldighieri*, is Germanic, reappearing in

the French form *Audigier*.<sup>1</sup> Two other instances of our phrase are as follow,—

“They laught to scorne the shaking of the Speare.”

(Davies of Hereford, *Triumph of Death*, p. 47, of  
*Humours Heaven on Earth*, Grosart's Chertsey  
Worthies Library, 1876.)

“And he laugheth at the shaking of the speare.”

(Job xli. 21, *Genevan Version*, 1560: v. 29 *Authorized Version*.)

‘See also before, p. 439, Thomas Bancroft's Epigrams. L. T. S.]

As we have given an example of the heroic employment of the phrase to *shake a spear*, we add one of the mock-heroic, from *Histrio-mastix*, or *the Player Whipt*, 4to, 1610, the work mentioned before, page 390.

“Enter Troylus and Cressida.

Troy. Gome Cressida my Cresset light,  
Thy face doth shine both day and night,  
Behold, behold, thy garter blue,  
Thy knight his valiant elboe weares,  
That When he shakes his furious Speare,  
The foe in shivering fearfull sort,  
May lay him downe in death to snort.

Cres. O knight with vallour in thy face,  
Here take my skreene weare it for grace,  
Within thy Helmet put the same,  
Therewith to make thine enemies lame.

Landulpho. Lame stuffe indeed the like was never heard.”

(Sign. C. 4.)

In *Post-haste, the Post*, who accompanies the Players of the mock-play “Troylus and Cressida,” Mr. Richard Simpson sees a caricature of Shakespeare. (*School of Shakspeare*, vol. ii. pp. 11—14.) The first four lines here spoken by Troylus contain the supposed allusion to an incident in Shakespeare's *Troilus and Cressida*, Act IV. Sc. iv. ll. 72, 73, which we believe to be rebutted by the dates.

See also, Edmund Gayton on Sancho Panza, under date 1654. C. M. I.

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<sup>1</sup> Mr. Ruskin probably had in view the fact that the Alighieri family, on their removal to Verona, changed their arms to *azure*, a wing *or*. See H. Clark Barlow's *Contributions to the Study of the Divina Commedia*, 1864, p. 9; and K. Witte, *Dante Forschungen* (1879), p. 25.



## THOMAS FULLER, 1643—1662.

*John Fastolfe*, Knight \* \* the Stage hath been overbold with his memory, making him a *Thrafonical Puff*, & emblem of *Mock-valour*.

True it is, *Sir John Oldcastle* did first bear the brunt of the one, being made the *make-sport* in all plays for a *coward*. It is easily known out of what *purse* this black *peny* came. The *Papists* railing on him for a *Heretick*, and therefore he must also be a *coward*, though indeed he was a *man of arms*, every *inch* of him, and as valiant as any in his age

Now as I am glad that *Sir John Oldcastle* is *put out*, so I am sorry that *Sir John Fastolfe* is *put in*, to relieve his memory in this base service, to be the *anvil* for every *dull wit* to strike upon. Nor is our Comedian excusable, by some alteration of his name, writing him *Sir John Falstafe* (and making him the *property of pleasure* for King *Henry* the fifth to abuse) seeing the *vicinity* of sounds intrench on the memory of *that worthy Knight*, and few do heed the *inconsiderable difference* in spelling of their name.

*The Worthies of England.* 1662. *Norfolk*, p. 253.

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See further on this subject, after, p. 509. L. T. S.

## SIR RICHARD BAKER, 1643.

Men of Note in her time [Elizabeth].

After such men<sup>1</sup>, it might be thought ridiculous to speak of Stage-players; but seeing excellency in the meanest things deserve remembring, and *Roscius*<sup>2</sup> the Comedian is recorded in History with such commendation, it may be allowed us to do the like with some of our Nation. *Richard Bourbidge* and *Edward Allen*, two such Actors, as no age must ever look to see the like: and, to make their Comedies compleat, *Richard Tarleton*, who for the Part called the Clowns Part, never had his match, never will have. For Writers of Playes, and such as had been Players themselves, *William Shakespeare*, and *Benjamin Johnson*, have specially left their Names recommended to posterity. (p. 120.)

*William Shakespeare* an excellent writer of Comedies.

(Index, referring to the above passage)

*Sir Richard Bakers Chronicle.* 1643. [fo.] *The Raigne of Queen Elizabeth.* C. M. 1.

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<sup>1</sup> Statesmen, Writers and Divines.

<sup>2</sup> Misprinted *Boscius*

*Anonymous, 1644.*

Although he came with confidence to the scaffold, and the blood wrought lively in his cheeks, yet when he did lye down upon the block he trembled every joint of him; the sense of something after death, and the undiscovered country unto which his soul was wandering startling his resolution, and possessing every joint of him with an universal palsey of fear.

*London Post, January, 1644. (On the Execution of Archbishop Laud.)*

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[This forcible passage contains an evident reference to *Hamlet*, ii. 2 :—

“But that the dread of something after death,  
The undiscovered Country, from whose Borne  
No Traveller returns, Puzzles the will,” &c.

(Fo. 1623.)

It is quoted in the *Academy*, January 31, 1874, p. 121. L. T. S.]

*Anonymous, 1644.*

*Aulicus* keeps to the old way of devotion, and that is the offering up the incense of so many *lies and intelligence* every *Sunday morning*: one would thinke that the Judgements which have been writ from heaven against the prophanation of that day, recorded by our protomartyr, Master *Burton*, should be able to deterre a *Diurnall maker*, a paper-intelligencer, a penny worth of newes, but the Creature hath writ himselfe into a *reprobate sense*, and you may see how it thrives with him, for his braines have been wonderfully blasted of late, and plannet-strucke, and he is not now able to provoke the meanest Christian to laughter, but lies in a paire of *foule sheets*, a wofull spectacle and object of dullnesse, and tribulation, not to be recovered by the Protestant or *Catholique liquour*, either *Ale* or strong beer, or Sack, or Claret, or Hippocras, or Muscadine, or Rosafolis, which hath been reputed formerly by his Grandfather *Ben Johnson* and his Uncle *Shakespeare*, and his Cousen *Germaines Fletcher*, and *Beaumont*, and nose-lesse *Davenant*, and Frier *Sherley* the Poets, the onely blossoms for the brain, the restoratives for the wit, the <sup>(sic)</sup> bathing for the wine<sup>1</sup> muses, but none of these are now able either to warme him into a quibble, or to inflame him into a sparkle of invention, and all this because he hath prophaned the *Sabbath* by his pen.

*Mercurius Britannicus*: Numb. 20 (January 4-11, 1644).  
*Communicating the affaires of Great Britaine: For the  
 better Information of the People.*

This curious extract from one of the *Mercuries*, or Newspapers, of the Rebellion is a Puritanical attack on "the old way of devotion," viz., the publication of a Sunday Newspaper. It must be borne in mind that the Theatres were now closed by order of the Parliament, though in point of fact the prohibition had not succeeded in wholly putting down theatrical performances. The Theatres had been partially closed in June, 1600, and again, on account of the plague, in May 11, 1636. Civil war broke out in August, 1642; the first battle being fought on September 22 in that year. The first order of Parliament for closing the Theatres was dated September 2, 1642; and this being found ineffectual to suppress stage-plays, a more stringent order was promulgated in 1647, bearing date Oct. 22. The theatre was thus practically in abeyance till the performance of Davenant's *Siege of Rhodes* in 1656. Our *Third Period*, however, is continued till the Restoration, 1660: when the floodgates of pleasure were once more opened, and the stage was deluged with theatrical licentiousness.

The "Master Burton" here referred to was the Rev. Henry Burton, the Puritan author, who suffered (with Prynne and Dr Bastwicke) in 1637, for publishing a tract entitled "For God and the King." See *A New Discovery of the Prelates Tyranny*. 1641. [4to.] Restored to liberty in 1640, he wrote his life, published in 1643. He died in 1648.

The extract was quoted by Mr. G. Bullen in the *Athenaeum* of Aug. 13, 1870. C. M. I.

JOHN CLEVELAND, *about 1644*. (DIED 1658.)

Strange Scarlet Doctors thefe; they'll pafs in Story  
 For Sinners half refin'd in Purgatory;  
 Or parboyl'd Lobfters, where there joyntly rules  
 The fading Sables, and the coming Gules.  
 The Flea that *Falftaff* damn'd thus lewdly fhows  
 Tormented in the Flames of *Bardolph's* Nofe;

*The Mixt Assembly* (p. 33).

The terror of whofe [Rupert's] Name can out of feven  
 Like *Falftaff's* Buckram-men, make fly eleven.

*Rupertismus* (p. 53); *To Prince Rupert* (p. 275).

*The Works of Mr. John Cleveland*, 1687. Edition 1677, pp. 43, 67, 101.

[Cleveland warmly espoused the king's side, and was evidently well acquainted with Shakespere's works. The first extract is from *The Mixt Assembly*, a sharp satire upon the Westminster Assembly of Divines, one of the great objections to which by the episcopal party was that "there was a mixture of laity with the cleigy." The Assembly first met on 1 July 1643, and continued till Feb 22, 1648-9; we may presume that Cleveland wrote his satire in the early days of their meeting, and assign 1644 as a probable date for it. "The character of a Diurnal maker," in which he says that "a Diurnal-maker is the sub-almoner of History, Queen *Mab's* Register" (*Works*, 1687, p. 78), belongs to the same time (see Nichols' *History and Antiquities of Leicester*, Vol. III, Part II, pp. 913-916). Cleveland may have had Mercutio's famous speech in mind when he spoke of Queen Mab, or he may have thought of Hotspur's speech in 1 *Henry IV* when he wrote—

"He that the noble *Piercie's* Blood inherits  
 Will he strike up a Hot-Spur of the Spirits?"

(*Mixt Assembly*, p. 34.)

But there is nothing to show that he alluded to Shakespere in naming these well-known mythological and historic personages.

The Elegies upon Ben Jonson at pp. 310-314, and p. 330, of the 1687 edition of Cleveland's Works, falsely attributed to him, are by Jaspar Mayne and Richard West. Extracts from both are given before, pp. 414, 416.

Sir John Fastolf (died 1459) bequeathed estates to Magdalene College, Oxford, part of which were appropriated to buy liveries for some of the senior scholars. But this, in time, yielding but a penny a week, the scholars "were called, by way of contempt, Falstaff's Buckram-men." (See 1 *Henry IV*, Act II. sc. iv.) Warton, *Hist. of English Poetry*, ed. 1840, vol. ii. p. 17. L. T. S.]

JOHN CLEVELAND, ? about 1644 (died 1658).

But once more to fingle out my embofs'd Committee-man;  
his Fate (for I know you would fain fee an end of him) is either  
a whipping Audit, when he is wrung in the Withers by a Com-  
mittee of Examinations, and fo the Spunge weeps out the  
Moifture which he had foaked before; or elfe he meets his  
Paffing-peal in the clamorous Mutiny of a Gut-foundred  
Garrison: for the Hedge-fparrow will be feeding the Cuckow,  
till he miftake his Commons and bites off her head.

*The Character of a Country-Committee-man, with the Ear-  
mark of a Sequestrator. Clievelandi Vindiciæ; or Clieve-  
land's Genuine Poems, Orations, Epistles, &c. . . .  
London . . . 1677, p. 100.*

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The allusion is, I fuppole, to *Lear*, I. iv. 235—

"*Foole*. For you know Nunckle, the Hedge-Sparrow fed the Cuckoo so  
long, that it's had it head bit off by it young, so out went the Candle, and  
we were left darkling." 1 *Folio*, p. 288, col. 2.

For the probable date, see the previous page.—F. J. F.

## THOMAS PRUJEAN, 1644.

The Argument of *Romeos and Juliets* :

Romeo and *Juliet*, iffues of two enimies, *Mountegue* and *Capulet*, Citizens of *Verona*, fell in love one with the other : hee going to give her a vifit meetes *Tybalt* her kinfman, who urging a fight was flaine by him : for this Romeo was banifhed and refided at *Mantua*, where he received an Epiftle from *Juliet*.

*Aurorata*, [having as a second part] *Loves Looking Glasse Divine and Humane. The Divine one in Christs Birth and Passion faithfully shovne: The Humane one in foure Epiftles of Juliets, Romeos, Lisanders, Calistas. (Argument to Epiftles from Juliet to Romeo, and from Romeo to Juliet.) Sign. E. 1644. [12mo.]*

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[The above extract is the *Argument* to two poems entitled *Juliet to Romeo* and *Romeo to Juliet*, of 100 lines each. There is nothing in them specially referring to or drawn from Shakespere, but the recent popularity of his great love-play makes it more likely that Prujean referred to the remembrance of Shakespere in the minds of his readers, than of Arthur Brooke's earlier version of the story. Neither, however, made epistles pass between the lovers. Mr. P. A. Daniel, editor of Brooke's poem and Shakespere's play for the New Sh. Society, who has kindly examined Prujean's work for me, concurs in these remarks. L. T. S.]



## 'VINDEX ANGLICUS,' 1644:

There is no sort of verse either ancient, or modern, which we are not able to equal by imitation; we have our English Virgil, Ovid, Seneca, Lucan, Juvenal, Martial, and Catullus: in the Earl of Surry, Daniel, Johnson, Spencer, Don, Shakespear, and the glory of the rest, Sandys and Sydney.

*Vindex Anglicus; or the Perfections of the English language defended and asserted.* Oxford, 1644.

*Reprinted in the Harleian Miscellany, 8vo. edition, Vol. v. p. 431.*

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[No author's name is given for this tract in the reprint,<sup>1</sup> nor in Hazlitt or Lowndes. None of these seem to be aware that it is an ingenious re-cast of Richard Carew's essay on "The Excellencie of the English Tongue," printed in the 1614 and subsequent editions of Camden's *Remaines concerning Brittain*, into which the writer has also worked passages from Camden's chapter on "Languages" which precedes Carew's essay. He even has stolen thoughts if not expressions from Sidney's *Apologie for Poetrie*. We have here a clear case of literary theft, for Carew died in 1620, and Camden in 1623, and 1644 must be about the true date when *Vindex Anglicus* was written, from the author's exclamation "What matchless and incomparable pieces of eloquence hath this time of civil war afforded? Came there ever from a prince's pen such exact pieces as are his majesty's declarations?" and his reference to Digby's speeches (p. 431). The passage above is copied and altered from the passage quoted from Carew, before, p. 27. L. T. S.]

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<sup>1</sup> I owe the reference to Dr. F. J. Furnivall.

## PAUL AYLWARD, 1645.

To his deere friend Mr. *Henry Burkhead*, upon his  
Tragedy of Cola's fury.

You I preferre. *Johnson* for all his wit  
Could never paint out times as you have hit  
The manners of our age: The fame declines  
Of ne're enough pray'd *Shakespeare* if thy lines  
Come to be publisht: *Beaumont* and *Fletcher's* skill  
Submitts to yours, and your more learned quill.

## DANIELL BREEDY, 1645.

[To the same]

Deere friend since then this peece so well limn'd  
As most would thinke 'twas by *Ben. Johnson* trimm'd,  
That *Shakespeare*, *Fletcher*, and all did combine  
To make *Lirenda* through the Clouds to shine.

*Commendatory lines prefixed to A Tragedy of Cola's Fury  
or Lirendas Miserie. Kilkenny, 1645. C. M. I.*

## GEORGE WITHERS ?, 1645

*John Taylour*, then the Courts shrill *Chanticleere*  
 Did summon all the *Jurours* to appeare :  
 Hee had the Cryers place : an office fit,  
 For him that hath a better voyce, then wit.  
 Hee, who was called first in all the Lift,  
*George Withers* hight, entitled Satyrift;  
 Then *Cary*, *May*, and *Davenant* were call'd forth ;  
 Renowned Poets all, and men of worth,  
 If wit may passe for worth. Then *Sylwester*,  
*Sands*, *Drayton*, *Beaumont*, *Fletcher*, *Maffinger*,  
*Shakespeare*, and *Heywood*, Poets good and free ;  
 Dramatick writers all, but the first three :  
 These were empanell'd all.

(p. 9.)

\* \* \* \* \*

[sic] These were the crimes, whereof he<sup>1</sup> was accus'd  
 To which he pleads not guilty, but refus'd  
 By Histriomicke Poëts to be try'd,  
 'Gainst whom, he thus maliciously enveigh'd  
 Justice (sayd he) and no sinister fury,  
 Diswades me from a tryall by a jury,  
 That of worse misdemeanours guilty bee,  
 Then those which are objected against mee :  
 These mercenary pen-men of the Stage,  
 That foster the grand vices of this age,

<sup>1</sup> The *Intelligencer*.

Should in this Common-wealth no office beare,  
 But rather stand with vs Delinquents here :  
*Shakespeare's* a Mimicke, *Maffinger* a Sot,  
*Heywood* for *Aganippe* takes a plot :  
*Beaumont* and *Fletcher* make one poet, they  
 Single, dare not adventure on a Play.  
 These things are all but th' error of the Muses,  
 Abortive witts, foul fountains of abuses :  
 Reptiles, which are equivocally bred,  
 Under some hedge, not in that geniall bed  
 Where lovely art with a brave wit conjoyn'd,  
 Engenders Poëts of the noblest kind.  
*Plato* refus'd such creatures to admit  
 Into his Common-wealth, and is it fit  
*Parnassus* should the exiles entertaine  
 Of *Plato* ?'

\* \* \* \* \*

Thus spake the Pris'ner.

[*Plautus*, *Terence*, *Menander*, *Aristophanes* mutter among the crowd.]

And while 'mongst these the murmure did encrease,  
 The Cryer warn'd them all to hold their peace.

The Court was silent, then *Apollo* spake :  
 If thou (said He) chiefly for vertues sake,  
 Or true affection to the Common-weale,  
 Didst our Dramatick Poëts thus appeale,  
 We should to thy exception give consent,  
 But since we are assur'd, 'tis thy intent,  
 By this refusall, onely to deferre  
 That censure, which our justice must conferre  
 Upon thy merits; we must needs decline  
 From approbation of these pleas of thine,  
 And are resolv'd that at this time, and place,

They shall as Jurours, on thy tryall paffe,  
 But if our *Censour* shall hereafter find,  
 They have deserved ill, we have design'd  
 That they likewise shall be to judgement brought,  
 To suffer for those crimes, which they have wrought,  
 Thus spake the Sovereign of the two-topp'd Mount.

*The Great Assises Holden in Parnassus. London. 1645.  
 pp. 9, 31—33.*

[The title of this curious Satire on the newsletters and newspapers of the day runs as follows ;—"The Great Assises holden in Parnassus by Apollo and his Assesovrs : At which Sessions are Arraigned *Mercurius Britanicus*, *Mercurius Aulicus*, *Mercurius Civicus*, *The Scout*, *The writer of Diurnalls*, *The Intelligencer*" and six others. The constitution of the court is set out on the second page, Apollo is president, the judges, Lord Verulam, Sidney, Erasmus, &c., follow, then two lists, one of "The Malefactours" (the same as those given on the title-page), the other of "The Jurours," whose names are *George Wither*, *Thomas Cary*, *Thomas May*, *William Davenant*, *Josuah Sylvester*, *Georges Sandes*, *Michael Drayton*, *Francis Beaumont*, *John Fletcher*, *Thomas Haywood*, *William Shakespeare*, *Philip Massinger*. The other officers of the court are, "*Joseph Scaliger*, the Censour of manners in *Parnassus*, *Ben. Johnson*, Keeper of the Trophonian Denne, *John Taylour*, Cryer of the Court, *Edmund Spencer*, Clerk of the Assises."

The jurors are successively hit at by the challenging of the prisoners. In Apollo's defence of the "Dramatick Poets" given above, Withers gives a cautious opinion.

This book does not bear Withers' name, but it was ascribed to him on the authority of Dalrymple and Hearne by Bliss in his edition of *Wood's Athenæ Oxonienses*, vol. iii. p. 773. But the Rev. Mr. Ebsworth is of a contrary opinion, not believing that any man would describe himself so insultingly as some lines in this poem do Withers. See "*Choyce Drollery*," Boston, 1876, pp. 405, 406. L. T. S.]

## SIR RICHARD BAKER, 1645.

and therefore where he [Prynne, author of 'Histriomastix'] hath entituled his *Book, A Tragedie of Actours*; he should, if he had done right, have entituled it, *A Comedie of Errours*.

*Theatrum Redivivum*, (a posthumously published work :  
Sir R. B. died in Feb. 1645). 1662. p. 96.

---

This book, an answer to Prynne, is singularly wanting in contemporary references or allusions of any kind, English or European.—B. N.

It was reprinted in 1670 under the title of "*Theatrum Triumphans* / or a / Discourse / of / Plays / . . . Wherein all Scruples are removed, and the vain / objections of Histro-mastix and others fully / Answered and confuted, . . . Written by the Learned / Sir Richard Baker, Kt. / London / . . . 1670." Allen and Bourbidge are mentioned by the author, whose allusions are mostly classical. M.

## SAMUEL DRAKE, 1646.

Troth I tooke him for the Schoole Master of the place y<sup>t</sup>  
made mee grow so bould with him, but no more of y<sup>t</sup> good  
Hall, & thou loue mee, for this veniall sin when I come to bee  
thy Confessor I 'le pardon thee a mortall one./

[p. 68 b.]

And for the boeke hee shall receaue it when you do Arnoldus.  
For the Apothecarys bill 'tis a finiueling inconsiderable summe;  
what sd Falstaffe in y<sup>t</sup> case to Lieft: Peto, lay out Lay out Hall  
I 'le bee responfable to all when—

\*

\*

\*

Normanton.

Monday morning.

S. Drake.

[p. 69.]

*Letter from Rev. S. Drake at Wakefield to Dr. Power in  
Papers of William Courten and Dr. Power. Sloane MS.  
3515, Brit. Mus. Noticed by Edward J. L. Scott,  
Athenæum, 5 March, 1898, p. 32, col. 2.*

The first extract refers to Falstaff's words, 1 *Henry IV*, II, iv; fol.  
p. 57: 'A, no more of that Hall, and thou louest me.'

The second appears to refer to 1 *Henry IV*, IV, ii:

*Bard.* Will you give me money, captain?

*Fal.* Lay out, lay out. . . . Bid my lieutenant Peto meet me at the  
town's end. M.

## SAMUEL SHEPPARD, 1646.

See him whose Tragic Sceans EURIPIDES  
 Doth equal, and with SOPHOCLES we may  
 Compare great SHAKESPEAR ARISTOPHANES  
 Never like him, his Fancy could display,  
 Witness the Prince of *Tyre*, his Pericles,  
 His fweet and his to be admired lay  
 He wrote of lustful *Tarquins* rape shews he  
 Did understand the depth of Poefie.

*The Times Displayed in Six Sestiyads*, 1646. *The sixth  
 Sestiyad*: St. 9, p. 22. [4to.] C. M. I.



## ROBERT WILD, 1646 (?).

Shakespear.

*Invent[ion]*. His Quill as quick as Feather from the Bow!O who can such another *Falstaff* shew?

And if thy learning had been like thy Wit,

*Ben* would have blusht, and *Johnson* never writ.*Fur[or Poeticus]*. Pish.—I never read any of him but in Tobacco papers and the bottom of Pigeon-Pies.—But he had been a Curate to the Stage so long, that he could not choofe but, get some ends and bottoms;—I, and they were his Fees too;—

But for the fine and true Dramatick Law,

He was a Dunce and scribled with a Straw.

*The Benefice. A Comedy. By R[obert] W[ild] D.D.  
 Author of Iter Boreale. Written in his Younger Days:  
 Now made Publick for Promoting Innocent Mirth . . .  
 London. MDCLXXXIX. p. 10.*

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Internal political allusions prove this play to have been written about 1646. It is obviously imitated from the anonymous 'Returne from Parnassus' first published in 1606. Besides the Shakspearean criticism, are passages dealing with Ben Jonson, Beaumont and Fletcher, and 'Tom Randolph's Poems.' For an account of the author see *Poems by Robert Wilde, D.D.*, one of the ejected ministers of 1662, with a historical and biographical preface and notes by the Rev. John Hunt. London, 1870.—S. L. LEE.

*Anonymous, 1647.*

But directed by the example of some, who once steered in our  
qualitie, and so fortunately aspired to choofe your *Honour*, joyned  
with your (now glorified) *Brother, Patrons* to the flowing com-  
positions of the then expired sweet *Swan of Avon* SHAKESPEARE;  
we have presumed to offer to your *Selfe*, what before  
was never printed of these *Authours*.

*The dedicatory epistle of ten Players "to Philip Earle of Pembroke  
and Mountgomery." Prefixed to the first edition of Beaumont  
and Fletcher's Works: 1647. [Fo.]*

---

The writer here adopts Ben Jonson's graceful *sobriquet* for Shakespeare:  
"Sweet Swan of Avon" (p. 310).

[Prefixed to the first folio of Beaumont and Fletcher there is, besides this  
Epistle of the ten players, whose names are subscribed to it, an address  
"To the Reader" signed *Ja. Shirley*, and one by "The Stationer to the  
Reader," signed *Humphrey Moseley*. There is nothing to show who wrote  
the ten Players' epistle. L. T. S.]

## SIR JOHN DENHAM, 1647.

Then was wits Empire at the fatall height,  
 When labouring and finking with its weight,  
 From thence a thousand leſſer Poets ſprong,  
 Like petty Princes from the Fall of *Rome*,  
 When JOHNSON, SHAKESPEARE, and thy ſelfe did fit,  
 And ſway'd in the Triumvirate of wit—  
 Yet what from JOHNSONS oyle and ſweat did flow,  
 Or what more eaſie nature did beſtow  
 On SHAKESPEARES gentler Muſe, in thee full growne  
 Their Graces both appeare, yet ſo, that none  
 Can ſay here Nature ends, and Art begins  
 But mixt like th' Elements, and borne like twins,  
 So interweav'd, ſo like, ſo much the ſame,  
 None this meere Nature, that meere Art can name :  
 'Twas this the Ancients meant, Nature & Skill  
 Are the two topps of their Pernaffus Hill.

*Commendatory Verſes on John Fletcher, prefixed to the firſt  
 edition of Beaumont and Fletcher's Works.*

[On the contrast between the nature and art of Shakespere and of Jonson  
 see before, p. 275, and after, Winstanley, 1684. On "the elements so  
 mix'd" see before, p. 121. L. T. S.]

## JAMES HOWELL, 1647.

Had now grim Ben bin breathing, with what rage  
 And high-fwolne fury had Hee lafh'd this age,  
 SHAKESPEARE with CHAPMAN had grown madd, and torn  
 Their gentle *Sock*, and lofty *Buskins* worne,  
 To make their Muse welter up to the chin  
 In blood;

*Commendatory Verses "upon Master Fletcher's Dramaticall  
 Workes." Prefixed to the first edition of Beaumont and  
 Fletcher's Works. C. M. I.*

## GEORGE DANIEL OF BESWICK, 1647.

The Sweetest Swan of Avon, to y<sup>e</sup> faire  
 And Cruel Delia, passionateli Sings;  
 Other mens weakenesses and follies are  
 Honour and witt in him; each Accent brings  
     A Sprig to Crowne him Poet; and Contrive  
     A Monument, in his owne worke, to live.  
 Draiton is sweet and Smooth; though not exact  
 Perhaps, to stricter Eyes; yet he shall live  
 Beyond their Malice. To the Sceane, and Act,  
 Read Comicke Shakespeare; or if you would give  
     Praife to a Just Desert, crowning the Stage  
     See Beaumont, once the honour of his Age.

*Poems. Vindication of Poesie. Add. MS. 19,255, p. 17 (British Museum). Privately printed by Dr. Grosart, 1878, 4 vols. [4to.] Vol. I, pp. 28, 29.*

[By the "sweetest Swan of Avon" is intended Samuel Daniel (no relation to George, the Royalist poet). Upon the "Swan of Avon" see Jonson and the ten Players, before, pp. 310, 503; and Appendix A). George Daniel rated Jonson above all, saying of him,

"Hee was of English Drammatickes, the Prince.

Dr. Grosart says that "he idolized Ben Jonson, and set himself resolutely against the supremacy of Shakespere," and he finds a consciousness of this in the lines,

"I am not tyed to any general fframe,  
 Nor fixed by the Approbation  
 Of great ones." (*Vindication of Poesie*, p. 30.)

L. T. S.]

## GEORGE DANIEL OF BESWICK, 1647.

47.

The worthy S<sup>r</sup> whom Falstaffe's ill-vs'd name  
 Personates, on the Stage, left scandall might  
 Creep backward, & blott Martyr, were a shame,  
 Though Shakespeare, Story, & Fox, legend write;  
     That Manual, where dearth of Story brought  
     Such S's, worthy this Age, to make it out.

50.

Another Knight but of noe great Account  
 (Soe say his freinds) was one of these new Saints  
 A Priest! but the fatt Mault-Man! (if yo<sup>u</sup> don't  
 Remember him, S<sup>r</sup> Iohn has let his rants<sup>1</sup>  
     Flye backward), the first Knight to be made  
     And golden Spurres, hee, in his Bosome had.

(*MS.*, pp. 464, 465; *reprint*, pp. 112, 113.)

136.

Here, to Evince the Scandall, has bene throwne  
 Vpon a Name of Honour, (Charactred  
 From a wrong Person, Coward, and Buffoone;)   
 Call in your easie faiths, from what y<sup>e</sup> 'ave read  
     To laugh at Falstaffe, as an humor fram'd  
     To grace the Stage, to please the Age, misnam'd.

137.

But thinke, how farre vnfit? how much below  
 Our Harrie's Choice, had such a Person bene?

---

<sup>1</sup> The MS. has the ) after "rants," but the sense requires it after  
 "backward."

To such a Truft? the Town's a Taverne now  
 And plumpe S<sup>r</sup> Iohn, is but the Buſh far-ſeene;  
 As all the Toyle of Princes had beene Spent  
 To force a Lattice, or Subdue a Pinte.<sup>1</sup>

138.

Such Stage-mirth, have they made Him; Harry ſaw  
 Meritt; and Scandall but purſues the Steps  
 Of Honour, with ranke Mouth, if Truth may draw  
 Opinion, wee are paid; how ere the heapes  
 Who crowd to See, in Expectation fall  
 To the Sweet Nugilogues, of Jacke, and Hall.

139.

Noe longer pleaſe your ſelves to iniure Names  
 Who liv'd to Honour; if (as who dare breath  
 A Syllable from Harrie's Choice) the fames  
 Conferr'd by Princes, may redeeme from Death;  
 Live Falſtaffe then; whoſe Truft, and Courage, once  
 Merited the firſt Government in France;

140.

This may Suffice, to right him; let the Guilt  
 Fall where it may; unqueſtion'd Harrie Stands  
 From the foure Points of vertue, equall built,  
 Judgment Secur'd, the Glorie, of his Hands;  
 And from his bountie, blot out what may rife  
 Of Comicke Mirth, to Falſtaff's præjudice.

(MS., pp. 477, 478; reprint, pp. 135-6.)

*Poems*, 1616—1657. *Privately printed from the MS.* (Add.  
 19,255) *in the British Museum by Dr. Grosart*, 1878.  
*Trinachordia, The Raigne of Henrie the Fifth*, vol. iv.

[Doubtless the popularity of the Plays [*I. and II. King Henry IV. and Merry Wives of Windsor*], and so the universal acceptance of Falstaff, stung the Royalist Poet thus to reprimand Shakespere. See end of note, p. 510.

In stanza 138, *Nugilogues*=triflings or banter, *i.e. nuga*, trifles. Jacke and Hall are of course Falstaff and Prince Hal. A. B. Grosart.]

[In stanza 50, the Priest probably refers to Sir John of Wrotham, and the fat Mault-Man to William Murley the Malt-man of Dunstable, the would-be knight, both in the play called *The First Part of Sir John Oldcastle*, 1600, sign. F 4, D 1, bk, G 2.

From stanza 47 it is evident that George Daniel was aware that Falstaff was formerly called Oldcastle on the stage, and that this "ill-used name" had been suppressed and changed "lest scandall might" "blott Martyr." He, however, like Thomas Fuller (see before, p. 486), speaks out in vindication of the fair fame of Fastolf, the Norfolk knight to whose "trust and courage," as distinguished captain and governor in France in the 15th century, he alludes in stanza 139.

The prologue of the *First Part of the Life of Sir John Oldcastle*, two editions of which came out in 1600, contained the following lines:—

"It is no pamp'rd Glutton we present,  
Nor aged Councellour to youthfull sinne,  
But one, whose vertue shone above the rest,  
A valiant Martyr, and a vertuous Peere;  
In whose true faith and loyalty exprest  
Unto his soveraigne and his Countries weale:  
We strive to pay that tribute of our love  
Your favours merit. Let faire Truth be grac'd,  
Since forg'd invention former time defac'd."

which seem clearly to point to the popular misapprehension of Oldcastle under the character of Falstaff, and the desire of the author of this play to clear Oldcastle's memory. (The name of Shakespere was affixed by the bookseller to one of the two 1600 editions of the play. See Chas. Knight's *Studies of Shakespere*, 1849, p. 270—272.) L. T. S.]

[In justice to Shakespere I would add a word on an error begun ignorantly in his own day, and continued—spite of Theobald and others—by literate names in this nineteenth century, namely, that Shakespere's plump Jack and the historical Sir John Fastolf were one.

When Shakespere substituted Falstaff for Oldcastle he perhaps chose the name because it was existent at the time of his plays, but in Elizabeth's day extinct, and because he thought he could not further vilify the name of one who had, as he believed (see *1 Henry VII.*), proved himself a coward. But fat Sir Apple-John was an old man in the latter days of Henry IV, and died just before Henry V. embarked for France. The Falstaff [Fastolf] of history had a government in France under Henry V, and was accused of cowardice in the next reign, as shown in *1 Henry VI.* It matters not to this question whether *1 Henry VI.* be Shakespere's or not. The play was at least known to him, and was acted before the change was made from Oldcastle to Falstaff in *Henry IV.* Shakespere therefore not only knew the difference between the two Falstaffs, but intended it to be known. Hence perhaps the reason why he in his *Henry V.* never even alludes to the historical Sir John, thus



allowing a long break between the death of one and the appearance of the other. B. N.]

[The case seems to be this : in 1 *Henry IV*, as acted at first, the jovial boon companion and coward (a lollard) bore the name of Sir John Oldcastle, who had suffered martyrdom as a Lollard in the days of Henry V; this giving offence to the family of Oldcastle (see Dr. James, before, p. 330), Shakespere changed the name before the play was printed to Falstaff (*Stationers' Registers*, Feb. 25, 1597-8).<sup>1</sup> Falstaff was but a modification of the name of Sir John Fastolf, who was a noted warrior and brave commander under Henry V. and Henry VI.; he was also a lollard, and having passed under the imputation of cowardice (though afterwards triumphantly cleared, see Mr. Jas. Gairdner's article in *Fortnightly Review*, March 1873, Vol. 13, p. 343), and being a somewhat unpopular man in his own day, Shakespere found that he fitted the character for whom he wanted a name. He disguised the name slightly by the common change of letters (see what Fuller says, before, p. 486), yet the confusion crept into the common mind, so that the fat jovial coward was remembered by the name of Oldcastle as late as 1618 (see Field's *Amends to fair Ladies*, before, p. 270), perhaps even down to 1651. (See after, T. Randolph's *Hey for Honesty*, Vol. ii.) The testimony of Dr. Richard James, George Daniel, and Fuller, taken together, show clearly that the distinction between Sir John Oldcastle, Sir John Fastolf, and Falstaff in their historical and poetical characters was well understood certainly by some. (See authorities cited in Dyce's *Shakespeare*, 1866, Vol. iv.\*p. 204, and Mr. Gairdner's article as above.) L. T. S.]

<sup>1</sup> The *Epilogue* to 2 *Henry IV*, in which Falstaff is to die of a sweat, "for Oldcastle died a martyr, and this is not the man," shows that Shakespere was disclaiming the identity in the Second play (1597-8) about the same time that the First was being printed.

"That Falstaff was first call'd Oldcastle in the play, we know also from *Old* having been printed at the head of the speech, 'Very well, my lord, very well,' in the quarto 1600, of 2 *Henry IV*, Act I, sc. ii, and from Prince Hal calling Falstaff in 1 *Henry IV*, Act I, sc. ii, 'My old lord of the castle,' &c.—Furnivall's Introduction to *Leopold Shakespere*, p. 1, *note*. Dyce and Prof. Dowden point out that Shakespere borrowed the name of Oldcastle in the first instance from *The Famous Victories of Henry V*, a popular play acted before 1588, in which one of the Prince's wild companions is a Sir John Oldcastle.

As this sheet goes to press, Dr. Grosart sends me the following from John Trapp, M.A., to the same effect as Fuller and Daniel:—"If dirt will stick to a mudwal, yet to marble it will not \* \* N. D., Author of the three conversions, hath made Sr. *John Oldcastle* the Martyr, a Ruffian, a Robber, and a Rebel. His authority is taken from the Stage-players, of like conscience for lyes as all men know." *Commentary upon Nehemiah*, 1657. Chap. VI., v. 6.

## WILLIAM CARTWRIGHT, 1647.

Twixt *Johnsons* grave, and *Shakespeare's* lighter found  
 His muse so steer'd that something still was found,  
 Nor this, nor that, nor both, but so his owne,  
 That 'twas his marke, and he was by it knowne.

\* \* \* \* \*

*Shakespeare* to thee was dull, whose best jest lyes  
 I' th Ladies questions, and the Fooles replies;  
 Old fashion'd wit, which walkt from town to town  
 In turn'd Hofe, which our fathers call'd the Clown;  
 Whose wit our nice times would obseannesse call,  
 And which made Bawdry pafs for Comical:  
 Nature was all his Art, thy veine was free  
 As his, but without his scurility;

*Upon the Dramatick Poems of Mr. John Fletcher; prefixed to the  
 first edition of Beaumont and Fletcher's Works, and included  
 (under that title) in Cartwright's Comedies, Tragi-comedies, and  
 Poems, 1651 [sm. 8vo.], pp. 270 and 273.*

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Canon Kingsley calls Cartwright a "wondrous youth." (*Essays*, 1873, p. 58.) The fact is, he was not a good poet; but for his manifold and precocious accomplishments he might have been nicknamed *Drusus*. Like Jasper Mayne, he was a dramatist in Holy Orders; but he wrote twice as many plays as Mayne: viz., four. C. M. L.

## J. BERKENHEAD, 1647.

*Shakeſpear* was early up, and went ſo dreſt  
 As for thoſe *dawning* houres he knew was beſt;  
 But when the Sun ſhone forth, *You Two* thought fit  
 To weare juſt Robes, and leave off Trunk-hofe-Wit.

\*       \*       \*       \*       \*

Brave *Shakeſpeare* flow'd, yet had his Ebbings too,  
 Often above Himſelfe, ſometimes below;  
 Thou Alwayes Beſt; if ought ſeem'd to decline,  
 'Twas the unjudging Rout's miſtake, not Thine. [mob's]

*Prefixed to the First Folio Edition of Beaumont and  
 Fletcher's Works, 1647. C. M. I.*

GEORGE BUCK, 1647.

Let *Shakespeare*, *Chapman*, and applauded *Ben*,  
Weare the Eternall merit of their Pen,  
Here I am love-ficke : and were I to chuse,  
A Mistris corrivall 'tis *Fletcher's* Muse.

*Prefixed to the first edition of Beaumont  
and Fletcher's Works. 1647.*

T. PALMER, 1647.

I could prayse *Heywood* now : or tell how long,  
*Falstaffe* from cracking Nuts hath kept the throng :  
But for a *Fletcher*, I must take an Age  
And scarce invent the Title for one Page.

*Prefixed to the first edition of Beaumont  
and Fletcher's Works. 1647.*

C. M. I.

## \* SAM. SHEPPARD, 1647.

*Suck*[-dry]. We are in an excellent humour—lets have the tother quart.

*Com*[mon-curse]. Rare rogue in Buckram—thou shalt goe out a wit, and vie with *Martin Parker*,<sup>1</sup> or *John Tailor*.<sup>2</sup>

*The Committee-Man Curried. A Comedy presented to the view of all Men.* Written by *S. Sheppard*,  
 . . . . Printed Anno Dom. 1647. 4to. Act. 3, p. 7.

F. J. F.

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Having regard to the great popularity of *Hen. IV*, this may be an allusion to Falstaff's 'rogues in buckram': though a buckram lord, rogue, map, &c. was a common phrase. C. M. I.

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<sup>1</sup> The Ballad-Writer.

<sup>2</sup> The Water-Poet.

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J. S., 1648.

With reference to Mr. Bullen's letter printed on the next page, and issued in my *Stubbs*, Part I, 1879, a note of mine appeared in the *Athenaeum* of April 3, 1880, saying that I had chanced to take up *Wits labyrinth* "in the British Museum, and opening it at p. 19, my eye caught at once a line of Petruchio's remonstrance with Kate before she touches his meat:—

The poorest service is repaid with thanks.

*Taming of the Shrew*, IV. iii. 45.

As this line is not in the 'Taming of a Shrew,' 1594, it negatives Mr. Bullen's supposition that J. S., the compiler of 'Wit's Labyrinth,' had access only to Shakspeare's historical plays and 'Titus.' That J. S. was Shirley the dramatist I don't for a moment believe. There are other J. S. initial books in 1639, 1643, 1660, 1664, &c."—F. J. F.

1648. J. S.

“Wit’s labyrinth. Or a briefe and compendious Abstract of most witty, ingenious, wise and learned Sentences and Phrases. Together with some hundreds of most pithy, facetious and pathetically, complementall expressions. Collected, compiled, and set forth for the benefit, pleasure, or delight of all, but principally the English Nobility and Gentry. *Aut prodesse aut delectare potest.* By J. S. Gent. London, printed for M. Simmons, 1648,’ 4to, 53 pages.

“The quotations which [this volume] contains are strung together apparently without any order or arrangement, and without any indication of the sources from which they are derived. No name, in fact, of any author whatever is mentioned. The following, however, I have identified as being from Shakspeare, and, with the aid of Mrs. Cowden Clarke’s valuable Concordance, I have appended to them the exact positions which they occupy in the Shakspearean dramas :—

- ‘Suspicion always haunts the guilty mind.’—*3 Henry VI.*, Act v. sc. 3.
- ‘Discretion is the better part of valour.’—*1 Henry IV.*, Act v. sc. 4.
- ‘Uneasie lyes the head, that wears a Crowne.’—*2 Henry IV.*, Act iii. sc. 1.
- Thieves are ‘Diana’s Foresters or Gentlemen of the Shade.’—*1 Henry IV.*, Act i. sc. 2.
- ‘No beast so fierce but knows some touch of pity.’—*Richard III.*, Act i. sc. 2.
- ‘That wrens may prey where eagles dare not perch.’—*Richard III.*, Act i. sc. 3.
- ‘O Tiger’s heart wrapped in a woman’s hide.’—*3 Henry VI.*, Act i. sc. 4.
- ‘Better than he have yet worn Vulcan’s badge.’—*Titus Andronicus*, Act ii. sc. 1.
- ‘Even such kin as the parish heifers are to the town-bull.’—*2 Henry IV.*, Act ii. sc. 2.
- ‘The Fox barks not when he would steal the lamb.’—*2 Henry VI.*, Act iii. sc. 1.
- ‘Did ever Raven sing so like a Lark?’—*Titus Andronicus*, Act iii. sc. 1.
- ‘The Raven doth not hatch a Lark.’—*Titus Andronicus*, Act ii. sc. 3.
- ‘Thanks, the exchequer of the Poor.’—*Richard II.*, Act ii. sc. 3.

“I have thus verified thirteen distinct quotations from Shakspeare in this little work, and I believe that there are still more. Of those which I have traced, it is singular that all except three are from the English historical plays, and that the three exceptions are from ‘*Titus Andronicus*.’ This would almost show that the compiler, whoever he was, had access only to those particular dramas, and not to any complete edition of Shakspeare’s plays, either the 1623 edition or the 1632 edition. Otherwise we might have expected passages from the greater dramas, ‘*Hamlet*,’ ‘*Macbeth*,’ ‘*Lear*,’ ‘*Romeo and Juliet*,’ ‘*Othello*,’ ‘*The Tempest*,’ &c.

“And now the question arises, Who was the compiler? Who was ‘J. S. Gent.’? The first name one thinks of is that of James Shirley, a dramatist himself, and the last of the glorious band in whom there survived somewhat of the genius of Shakspeare,—Marlowe, Webster, and Beaumont and Fletcher.

“Shirley, besides being a dramatist, was a clergyman of the Church of England who turned Catholic. He was also a schoolmaster, and the Latin quotation of the title-page, together with another Latin quotation in the preface, might lead one to suppose that the compilation was his. But the style and manner of the preface are altogether unworthy of him. Here is a passage from it :—

“And lastly although this Poem [work?] is but a collection of divers sentences, phrases, &c., as appeareth in the Title (not methodically composed or digested), it being impossible in a subject of this nature so to doe, but promiscuously intermixt with variety and delight, which many yeares since, in times of my better prosperity, I gathered out of some hundreds of Authors, never having the least thought of putting it to Presse : yet now, &c. Then he goes on, in the style usual then as at present, to say that he was prevailed on by the importunities of friends ‘to put it into print,’ &c.

“Perhaps some one else may be more fortunate in discovering the name of the compiler.”

*Anonymous, 1648.*

*Wednesday the 27 of December.*

From Windsor came to White-Hall this day thus. That the King is pretty merry, and spends much time in reading of Sermon Books, and sometimes *Shakspeare* and *Ben : Johnsons* Playes.

*Perfect Occurrences of Every Daies iournall in Parliament, Proceedings with His Majesty, and other moderate intelligence. No. 104. Fryday Dec. 22 to Fryday Dec. 30 1648.*

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[It is well known that the cultivated taste of Charles I. delighted in Shakespere; we here see how he could thus find distraction from his troubles within a month of his death. See also after, J. Cook, p. 525. L. T. S.]

## HENRY TUBBE, 1648-54.

Th' Example of his Conversation  
 With such an high, illustrious vigour shone,  
 The blackest Faints of base Detraction  
 Had nothing to traduce or fasten on.  
 His very Lookes did fairely edifie;  
 Not mask'd with forms of false Hypocrisie:  
 A gracefull Aspect, a Brow smooth'd w<sup>th</sup> Love,  
 The Curls of Venus, with the Front of Jove;  
 An Eye like Mars, to threaten & command  
 More than the Burnish'd Scepter in his Hand:  
 A Standing like the Herald Mercurie;  
 A Gesture humbly proud, & lowly high;  
 A Mountaine rooted deepe, that kiss'd the Skie,  
 A Combination and Formalitie  
 Of reall Features twisted in a String  
 Of rich Ingredients, fit to make a King.

*Harleian MS. 4126, leaf 50 (or 51 by the 2nd numbering),  
 back. Epistles, Poems, Characters, &c., 1648-1654, by Hy.  
 Tubbe of St. John's College, Cambridge: from Eleg. VI on  
 "The Royall Martyr," Charles I.*

[The Passage was first pointed out by Mr. Halliwell, and was sent by me to the first number of the new monthly, the *Antiquary*. It is somewhat odd, that though Tubbe uses Shakspere's lines on Hamlet's Father—

See what a grace was seated on his Brow,  
*Hyperions* curls, the front of Ioue himselfe,  
 An eye like Mars, to threaten or command  
 A Station, like the Herald Mercurie



New lighted on a heauen-kissing hill :  
 A Combination and a forme indeed,  
 Where euery God did seeme to set his Seale,  
 To giue the world assurance of a man.

*1st Folio, Trag., p. 271, col. 1,*

yet he doesn't name Shakspeare as one of the Learned Ghosts who are to greet him and his friend in Elysium, lf. 37 (or 39), back : "the great Shadow of Renowned BEN," and "Ingenious Randolph"<sup>1</sup> are the only two specified for that honour.—F. J. F.]

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<sup>1</sup> Epistles I. f. 37, 39.

Our Spirits shall intermix, & weaue their knots ;  
 Free from the trouble of these earthly Grotts ;  
 Thence winged flie to the Elysian groves,  
 Where, whilst wee still renew our constant Loves,  
 A Thousand Troops of Learned Ghosts shall meet  
 Us, and our Comming thither gladly greet.

[back]

First the Great Shadow of Renowned BEN  
 Shall giue us hearty, joyfull Wellcome : then  
 Ingenious Randolph from his lovely Arms  
 Shall entertaine us with such mighty charms  
 Of Strict Embraces, that wee cannot wish  
 For any comforts greater than this Blisse.

## ANON. 1649.

*Here to evince that scandal has been thrown  
 Upon a name of honour; charactred  
 From a wrong person, coward and buffoon;  
 Call in your easy faiths, from what you've read  
 To laugh at Falstaffe; as a humour fram'd  
 To grace the stage, to please the age, misnam'd.*

*No longer please yourselves to injure names  
 Who lived to honour: if, as who dare breathe  
 A syllable from Harry's choice, the Fames,  
 Conferr'd by Princes, may redeem from death?  
 Live Fastolfe then; whose Trust and Courage once  
 Merited the first Government in France.*

*Stanza 136. 139*

*Τριπαραρχωδία: The several Reigns of Richard II, Henry  
 IV, and Henry V, MS. 8vo., 1649, in Hen. V.*

*howe'er the heaps  
 May crowd, in hungry expectation all,  
 To the sweet Nugilogues of Jack and Hal.*

*ib. Stanza 138.*

*Then, from his bounty, blot out what may rise  
 Of comic mirth, to Falstoff's prejudice.*

*Stanza 140.*

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The first two stanzas above are from William Oldys's Life of Sir John Fastolf in "A General / Dictionary, / Historical and Critical: / in which / A New and Accurate Translation / of that of the Celebrated / Mr. Boyle, /

with the Corrections and Observations printed / in the late Edition at *Paris*, is included, and interspersed / with several thousand Lives never before published. / . . . London. M D CC XXXVII. vol. 5, p. 195, note. Oldys says that as Shakspeare's trespass was poetical, we shall end with a poetical animadversion taken from an original *Historical Poem on Three of our Kings*; in the possession of the writer of this article. Herein the Poet has five stanzas of reproof for this liberty taken on the Stage in derogation of our Knight; but, for brevity, shall at present repeat only these two," those above.

In his article on Fastolf<sup>1</sup> in the *Biographia Britannica*, 1793, Oldys quotes the few more lines, given above, from two more of the 5 stanzas he names in his first article. Yowell, in his account of Oldys in 3 *N. & Q.* i. 85 (Feb. 1, 1862), has a note by Bolton Corney, saying that the MS. of the *Trinarchodia* passed into the hands of "J. P. Andrews: Park describes it, *Restituta*, iv. 166."

The first 2 stanzas above were quoted by Mr. Halliwell in his *Character of Falstaff*, 1841, p. 44, as from "An anonymous and inedited poet of the early part of the seventeenth century, whose MS. works were formerly in the possession of Oldys," with no other reference. This designedly vague way of referring to other men's quotations—when he refers to em at all—is Mr. Halliwell's normal one, and cannot be too strongly condemned. It is unfair to the original quoter, and unfair to the reader, on whom is thrown the nuisance of a long search when he wants to find the original quotation, and remove Mr. H.'s later needless alterations of italics, &c. in it. —F. J. F.

<sup>1</sup> Said in the B. Mus. Cat. to be revised and enlarged by Nicols.

*Anonymous, 1649.*

THE  
PROLOGUE  
TO THE  
GENTRY.

Though *Johnson, Shakespeare, Goffe, and Devenant,*  
Brave *Sucklin, Beaumont, Fletcher, Shurly* want  
The life of action, and their learned lines  
Are loathed, by the Monsters of the times;  
Yet your refined Soules, can penetrate  
Their depth of merit, and excuse their Fate:

[*Sig. A 2, l. 3.*]

*The Famous | Tragedie | of | King Charles I. | . . . In  
which<sup>e</sup> is Included, | The several Combinations and  
machinations | that brought that incomparable Prince to  
the Block, | . . . Printed in the year, 1649. p. 4.*

[*Dated in ink May 26.*]

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The play is full of classical allusions of all kinds, but particularly with allusions to the Trojan War. The references to *Venus* and her son (pp. 4, 34), to *Thersites* (p. 25), to *Cleopatra*, said to "dissolve inestimable precious Stones in every glasse of luscious Wine" (p. 33), and to *Paris* (p. 38), cannot be considered allusions to *Shakespeare*. The fourth line of the passage printed above is a reference to the Puritan hatred of the stage.

This Allusion was pointed out by *Morris Jonas* in *Notes and Queries*, 7th Series, vol. x, p. 4, col. 2. M.

Εἰκὼν ἡ Πίσση, 1649.

What do'st thou mean to stand behind the noon  
And pluck bright honour from the pale fac'd moon?

Εἰκὼν ἡ Πίσση, or *The Faithfull Pourtraiture of a Loyall  
Subject*, 1649, sig. A 4 b.

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[Noted by Mr. G. Thorn Drury in *Notes and Queries*, 9th Series, x, p.  
465. The passage quotes Hotspur's words, *I Henry IV*, I, ii, 222 :

To pluck bright honour from the pale-faced moon. M.]

## JOHN MILTON, 1649.

From Stories of this nature both Ancient and Modern which abound, the Poets also, and some English, have been in this Point so mindful of *Decorum*, as to put never more pious Words in the Mouth of any Person, then of a Tyrant. I shall not instance an abstruse Author, wherein the King might be less conversant, but one whom we well know was the Closet Companion of these his Solitudes, *William Shakespeare*: who introduces the Person of *Richard* the Third, speaking in as high a strain of Piety, and mortification, as is uttered in any passage of this Book [*Εὐκὼν Βασιλική*]; and sometimes to the same sense and purpose with some words in this Place, *I intended*, saith he, *not only to oblige my Friends, but mine Enemies*. The like saith *Richard*, *Act 2, Scen. 1*.

*I do not know that English Man alive,  
With whom my Soul is any jot at odds,  
More then the Infant that is born to night;  
I thank my God for my Humility."*

Other stuff of this sort may be read throughout the whole Tragedy, wherein the Poet us'd not much Licence in departing from the Truth of History, which delivers him a deep Dissembler, not of his affections only, but of Religion.

*Ἐικονολάστης, in Answer to a Book intitul'd Εὐκὼν βασιλική*  
1690 [8vo], §1, pp. 9-10.

In the compiler's judgment Malone was in error in taking these remarks to imply a rebuke to Charles I for making Shakespeare his closet-companion. Milton merely takes a book which he knew was a favorite with the king, and out of it reads him a lesson. Apart from the single word "stuff," there is nothing like disparagement of Shakespeare in his remarks; and the contemptuous use of that word is the growth of a later age. Milton uses it also in the Introduction to *Samson Agonistes*, 1671. Having alluded to a tragedy named *Christ Suffering*, attributed to St. Gregory Nazianzen, Milton writes,

"This is mention'd to vindicate Tragedy from the small esteem, or rather infamy, which in the account of many it undergoes at this day with other common Interludes; hap'ning through the Poets error of intermixing Comic stuff with Tragic sadness and gravity; or introducing trivial and vulgar persons, which by all judicious hath bin counted absurd; and brought in without discretion, corruptly to gratifie the people."—*Of that sort of Dramatic Poem which is call'd Tragedy.* C. M. I.

## J. COOK, 1649.

Had he [King Charles] but studied Scripture half so much as  
*Ben: Johnson* or *Shakespear*, he might have learnt, That when  
*Amakiah* [&c.]

[Cf 2 Kings xiv and  
 2 Chron. xxv—C. M. I.]

*King Charles his Case: or, an Appeal to all Rational Men,  
 concerning his Tryal.* 1649. p. 13. [4to.]

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[Sam. Butler, the author of *Hudibras*, wrote an answer to Cook's pamphlet, entitled *The Plagiarist exposed: or an Old answer to a Newly revised Calumny against the memory of King Charles I* (published 1691, but written "above forty years since"), in which he retorts upon Cook for the affectation of his language, "therefore you do ill to accuse him of reading *Johnsons* and *Shakespears* Plays, which should seem you have been more in yourself to much worse purpose, else you had never hit so right upon the very Dialect of their railing Advocates, in which (believe me) to have really outacted all that they could fantasie of passionate and ridiculous Outrage" (p. 2). L. T. S.]



WILLIAM CAVENDISH, DUKE OF NEWCASTLE,  
1649.

*Vnd[erwit]* These things are very right *Thomas*, let me see now the bookes of Martiall discipline.

*Tho[mas]* I bought up all that seeme to have relation to warre and fighting.

*Vnd.* That was well done; well done; Item, the *Sword-falve*.

*Tho.* Sir if you bee hurt you neede goe no further then the blade for A surgeon.

*Vnd.* The *Buckler of faith*.

*Tho.* You had the *sworde* before, Sir.

*Vnd.* A booke of *Mortification*.

*Tho.* I Sir, that is a kinde of killing, which I thought very necessary for A Captaine.

*Vnd.* Item the *Booke of Cannons*; *Shakespeares* workes. Why *Shakespeares* workes?

*Tho.* I had nothing for the Pike men before.

*Vnd.* They are playes.

*Tho.* Are not all your musteringes in the Country so, Sir; Pray read on.

*The | Country Captaine, | A Comoeðye | Lately Presented | By  
his Majesties Servants | at the Blackfryers | . . . In 's  
Grave van Haghe. | . . . 1649, p. 25.*

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[Bound with Newcastle's "Varietie" of the same date, a common title-page being printed for the two plays, 1649. M.]

## HUMPHREY MOSELEY, 1649.

Courteous Reader, these Books following are printed for *Humphrey Moseley*, and are to be sold at his Shop at the *Prince's Armes* in *St. Paul's Churchyard*.

\* \* \* \*

95. Poems written by Mr. William *Shakspeare* gent. 8°.

\* \* \*

108. Comedies and Tragedies written by *Francis Beaumont* and *John Fletcher*, never printed before, and now published by the Authors Originall Copies, containing 34 plays, and a Masque, Fol.

109. The Elder Brother.

110. The Scornful Lady.

111. The Woman Hater.

112. *Thierry & Theordoret* 40 by

113. *Cupids Revenge*.

114. Mounfieur *Thomas*.

115. The two Noble kinfmen.

*Francis Beaumont*

&

*John Fletcher*.

gent.

*Printed at the end of The Country | Captaine, | And the |  
Varietie, Two | Comedies, | [By William Cavendish, Duke  
of Newcastle], 1649. M.*

RICHARD CLAY & SONS, LIMITED,  
BREAD STREET HILL, E.C., AND  
BUNGAY, SUFFOLK.

